

SPECIAL COMBO ISSUE

down beat®

July 25, 1957

5c

DAVE
BRUBECK

*What
Makes Him Tick?*

THE MANY
FACETS OF
**STAN
KENTON**





RIVERSIDE

a **big** name in jazz ... and getting **bigger** all the time!

RIVERSIDE means exciting, important music by many of today's biggest & best jazz names: Sonny Rollins, Kenny Dorham, Thelonious Monk, Coleman Hawkins, Zoot Sims, Herbie Mann, Mundell Lowe and many others.

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The outstanding jazz flutist—plus bass clarinet, trombone, baritone sax, rhythm—in a rich program of varied, exciting tone colors. (July release)

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(12-225)

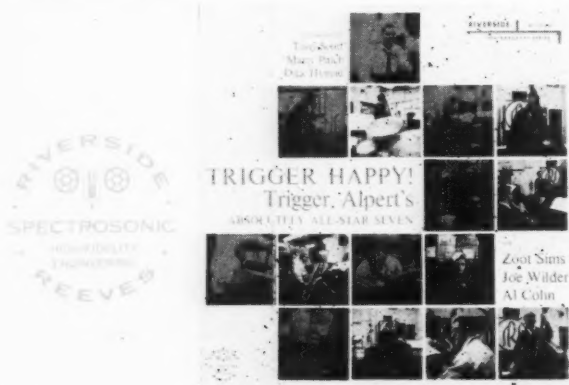
A septet of stars: 3 reeds (*Tony Scott, Zoot Sims, Al Cohn*); 2 brass (*Joe Wilder, Urbie Green*); bass (*Alpert*); drums (*Ed Shaughnessy*)—but it sounds like the biggest ever as these top jazzmen swing mightily through unique, full arrangements.

New Music of **ALEC WILDER:**

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The rare magic of a great composer, scored for French horns, trumpet, guitar, bassoon, clarinet, flute, oboe, bass, drums. It adds up to an incredibly moving experience in music and sound.



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CLASSIC JAZZ . . .

Jazz didn't start yesterday, or even the day before. The roots of today lie back in the past: in the rugged pathos of the blues, the driving stomps of New Orleans, the brash excitement of Chicago. *Riverside's* remarkable reissue program brings the full panorama of traditional jazz sources to new life through the miracle of modern engineering and revitalizing processes. To those who know the older jazz, these names alone are magic; those who do not will (as *Down Beat* has put it) "be grateful to be made aware of how varied and time-deep the sources of jazz are."

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(12-117/18)

A unique addition to jazz lore. One of the true greats talks frankly and fully of the men and music of three decades. It's a volume of jazz history come to life!

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Classic Piano Solos

(12-111)

All the flamboyance and color of this brash genius still lives in his fabulous recordings of his famous tunes: *King Porter, Wolverine Blues*, etc.

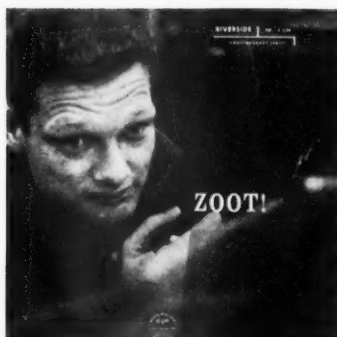
BIX BEIDERBECKE

(12-123)

and the Wolverines

Superbly reprocessed, the rich, clear tones of the legendary Bix soar forth on his first, lastingly great discs.

(July release)



3 Great Names Make GREAT JAZZ TODAY . . .

More and more of the important jazz names of today are turning up on *Riverside*. And it's highly gratifying to report that they are turning up with albums that display their considerable talents at their creative best. Important jazz voices deserve carefully planned, sensitive, meaningful presentation, the finest recording conditions, and support by top musicians of their own choice. Under such circumstances, they can produce superior jazz LPs like these:

SONNY ROLLINS:
The Sound of Sonny (12-241)

Most highly regarded of the new generation of tenor men and clearly marked for lasting greatness, Rollins offers here a rich variety of tunes, with emphasis on un-hackneyed standards. (August release)

KENNY DORHAM:
Jazz Contrasts (12-239)

"K. D.", brilliant star of the Max Roach Quintet, stands in the front ranks of today's trumpet men. Here he exhibits widely contrasting abilities on ballads (with harp) and blowing tunes (with Sonny Rollins). With Hank Jones, Roach, Pettiford. (August release)

COLEMAN HAWKINS:
The Hawk Flies High (12-233)

"Timeless" is the word for the Hawk: the first of the tenors is still as up-to-date as any. Here's his first small-band swinger in years, a memorable session with J. J. Johnson, Idrees Sulieman, other stars.

ZOOT SIMS: *Zoot!* (12-228)

The tough-and-tender tenor and alto sound of one of today's major improvisers. This is top-form Zoot (4½ stars —*Down Beat*), with George Handy, Nick Travis, Wilbur Ware, Osie Johnson.

MUNDELL LOWE:
A Grand Night for Swinging (12-238)

Usually on the restrained side, this time this formidable guitarist breaks loose to create an unforgettably hard-driving LP, with major assistance from Billy Taylor, Gene Quill, drummer Ed Thigpen. (August release)

4 Listen Today to TOMORROW'S STARS . . .

Jazz keeps moving and developing, keeps changing its faces—which is precisely why it stays alive and healthy. And much of its excitement lies in the fact that tomorrow's stars are with us right now, extending the established patterns, learning from the established masters and adding the all-important touch of their own individuality. We at *Riverside* are proud of the future greats on our roster (and pleased to consider some of them our own personal discoveries). But let's not overdo the "future" tag: these men are something to dig today.

GIGI GRyce
and the Jazz Lab Quintet (12-229)

Quickly outgrowing the "new star" label is this deeply talented altoist and arranger. His remarkably well-integrated group features trumpeter Donald Byrd.

BILL EVANS:
New Jazz Conceptions (12-223)

A truly different piano sound doesn't come along very often, which is one good reason for all the raves about this sensational newcomer. "A man to dig . . . 4½ stars" —*Down Beat*.

BOBBY JASPAR (12-240)

The 1956 *Down Beat* "New Star" on tenor (and a rich, warm flutist, too), now featured with J. J. Johnson's group. On this LP George Wallington, and Idrees Sulieman provide great support for Bobby's exceptionally fluent tone and fresh ideas. (August release)

RANDY WESTON:
Trio and Solo (12-227)

Jazz a la Bohemia (12-232)
Two fine examples of the startling piano talents of this fast-rising star. For a special, free-flowing treat, dig the wonderful on-the-scene sound of 12-232, recorded at New York's Cafe Bohemia (August release).

Presenting **ERNIE HENRY** (12-222)

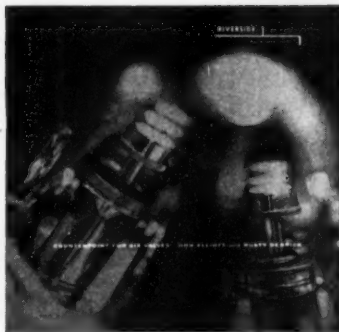
The distinctive alto sound and unusual composing skill of a sensitive artist and brilliant technician. With Kenny Dorham, Kenny Drew.

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5 The Genius of THELONIOUS MONK . . .

Riverside is extremely proud that its catalogue is highlighted by great performances by this truly major force in jazz. Revered by many, baffling to some, provocative to all, Monk is a vital influence on many of today's finest musicians. (Our favorite recent quote on the man, out of many, is the *Saturday Review's* simple statement: "Monk is an artist.")

Monk today is at the height of creativity. His ceaselessly inventive and still-expanding genius is represented on *Riverside* by these exceptional LPs:

BRILLIANT CORNERS (12-226)

Surely the most universally praised album of the year, and deservedly so. Rollins, Roach, Pettiford and other stars give brilliantly eloquent voice to Monk's challenging ideas.

THELONIOUS HIMSELF (12-235)

Undiluted Monk! A probing and sensitive album of unaccompanied piano solos, revealing that solo piano brings forth a different Monk sound. (Plus an unforgettable version of *Monk's Mood* with guest star John Coltrane.

(July release)

THELONIOUS MONK (12-201)

plays Duke Ellington

A remarkable salute from one jazz great to another, as Monk interprets eight of the Duke's finest compositions.

The Unique

THELONIOUS MONK (12-209)

All "standards," but it's safe to say that you've never heard *Tea for Two* or *Honeysuckle Rose*, or any of these numbers played quite like this before.

MONK'S MUSIC (12-242)

Fresh and startling (as always) arrangements of great Monk compositions. Featuring Coleman Hawkins, Art Blakey, Gigi Gryce, others.

(August release)



6 Let's Call These THE SOLID SWINGERS . . .

Breaking matters down into categories, as we're doing here, has just one drawback. You run the risk of neglecting to take proper note of some very wonderful jazz by men who can't be called *exactly* new, or *exactly* top-famous, or *exactly* anything except thoroughly talented and exciting. But when such albums happen to rank, in our opinion, among the very finest, the only solution is to create a category just for them:

CLARK TERRY:

Serenade to a Bus Seat

(12-237)

The notable Ellington trumpet star, long admired by those in the know ("one of the most original" says Leonard Feather), gets a rare opportunity to really display his merits. With the new tenor sensation, Johnny Griffin.

(August release)

KENNY DREW:

This Is New

(12-236)

The fine, "funky" sound of Drew's piano, plus stand-out blowing by top horns like Donald Byrd and Hank Mobley make this a shining example of today's post-bop jazz.

(July release)

Counterpoint for Six Valves:

DON ELLIOTT and RUSTY DEDRICK

(12-218)

This is an album we have to call neglected, simply because people haven't fallen all over themselves as we think they should over this fantastic collection of Dick Hyman scores for two trumpets and rhythm. Listen and you'll hear what we mean.

And, as Al Jolson used to say, you ain't heard nothing yet. There's more and *more* superb jazz, by established greats and talented newcomers, coming up on *Riverside*. There'll be lots of *BIG Riverside* news in the months to come. Watch — and listen (!)

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chords and discords

Let's You And Him Fight...

New York City

To the Editor:

I just read John Mehegan's analysis of Dave Brubeck, and I think Dave should definitely challenge John to a bout of two-piano improvisation. The judges would be as follows and will award points in each category:

Count Basie: good time, and relaxed feeling.

Duke Ellington: interesting tone color, harmony, and voicing.

Billy Taylor: touch, choice of chords, and harmonic interest.

Oscar Peterson: technique, facility and development of ideas.

Horace Silver: funkiness.

The loser would play a guest spot on the Lawrence Welk television show (without pay). Winner gets a Fats Waller piano roll. Okay, fellas—start swinging!

Marian McPartland

Let's You And I Fight...

New York City

To the Editor:

What criteria does John Mehegan use for his ridiculous assertion that I am a "Peterson-style pianist?"

Is my touch an imitation of Oscar's? Do I play ballads the way he does? Do I build the same kind of melodies that he does when I improvise? Do we have a similar concept of swinging?—Does Mr. Mehegan have any concept at all?

Oscar Peterson is, and has been for many years, one of my very favorite pianists, but in the more than 15 years that I have been a professional pianist I have worked very hard to develop my own way of expressing my thoughts and feelings.

Since this does not seem to be evident to Mr. Mehegan—even after he has listened to me play night after night, first in the Hickory House, then in the Composer where he plays relief piano on the off nights—I suggest that he listen to my recorded versions of *Sweet Georgia Brown*; *All the Things You Are*; *Love for Sale*; *Accent on Youth*, and to my original compositions.

Even though it is my opinion that it is impossible to completely analyze the work of any jazz musician solely on the basis of records, perhaps even Mr. Mehegan (if he can for once be objective) will notice enough of a difference in sound and approach to prompt him to retract his statement.

Billy Taylor

In This Corner...

Salt Lake City, Utah

To the Editor:

(My) immediate reaction to John Mehegan's article on Dave Brubeck was one of intense anger, so I made a resolution to wait a few days, read it again, then write my letter to you.

My reaction is the same, although now I realize Mr. Mehegan, as an educated musician and critic, has every right to express his opinion, be it bad or good. But no one except God and Brubeck can say what Dave feels and thinks. To refer to his unswerving devotion and sincerity to what Dave be-

lieves in as "entertainment" is pretty small.

After many years as an unrecognized intermission pianist and teacher, it figures Mehegan would bitterly resent Brubeck making money. I convinced Dave to make his first appearance out of the (San Francisco) bay area in 1949 in Salt Lake City. Dave made the date for Salt Lake scale and expenses, which isn't much, and during the two weeks in Salt Lake, he lived 14 miles out of town in a canyon tourist cabin with no hot water or other basic facilities.

I hope Dave makes \$500,000 this year.

When will Mehegan and the other narrow-minded, ivory-tower critics realize there is room for all kinds of groups, that personal taste varies from fan to fan, that it is possible (me for example) to dig Miles Davis, Sonny Stitt, Rollins, Silver, etc., yet truly get a message from Brubeck. If Brubeck is so bad why doesn't Desmond leave? Simple: he likes him, too!

The statements as to timbre, time, technique are all legitimate, but to deliberately insult a fellow jazzman and musician and object to his making loot is unexcusable. One gets tired of even lovely women and fine whisky after a steady diet. The beauty of life is that we are privileged to select such a variety of pleasures to appease our personal tastes; and the immensely satisfying, powerful impact of the Brubeck group, mistakes and all, is high on the list of these pleasures.

John Brophy

And In This Corner...

Iowa City, Iowa

To the Editor:

John Mehegan's criticism of Dave Brubeck in your June 27 issue at once reminded me of the time I decided to proselytize and invited two friends, both admirers of classical music, to listen to jazz. After samples of Shorty Rogers, Al Cohn, Mulligan, Getz, and, yes, Brubeck and the MJQ, I was not surprised to find that the only groups they liked at all were the MJQ and Brubeck, for these they could regard as "serious."

To them, apparently, Stan Getz and his saxophone are a potential threat to the sublime elegance of Wolfgang Amadeus Mozart, a situation of which I feel both Getz and Mozart are unaware. Obviously, Madame Tebaldi and Leadbelly cannot both be artists, because if Tebaldi sings "serious" music, it is perfectly clear that Leadbelly's must be—although perhaps quaintly picturesque as a bit of spicy Americana—"not serious," and if music is not serious, it surely cannot be taken seriously. That is why Peanuts is inferior to the Bible and Mark Twain to Goethe.

Poor Mozart! If he were alive to witness the confusion between the serious and the solemn, I think he would be astonished to find himself at the crown of solemnity!

My "serious-music" friends liked Brubeck and the MJQ because no re-

(Continued on Page 6)

Down Beat

the first chorus

By Jack Tracy

WE NEED a new national anthem.

As was discussed in this space last time out, the *Star Spangled Banner* is a deadly dull, unswinging, difficult-to-sing tune. It is no more representative of this country's people and spirit than a Viennese waltz.

What we need is something with surge and buoyancy, something that charges out proudly, like France's *La Marseillaise*. And something with words that are easy to remember, so that never again will we have to feel embarrassed for a singer who forgets the words at a national convention.

We do have a song already in wide circulation in America that's a natural as an anthem, one that we would like to see adopted as the official song of this nation.

It's *The Battle Hymn of the Republic*.

IT HAS EVERYTHING—strength, lift, eloquence, nobility . . . and it swings. Try singing it to yourself and see if you don't jut your jaw out a little and straighten your shoulders and sub-consciously get ready to step off in march step.

It's that kind of a song.

There'd be no self-conscious silence at ball parks and arenas if this were our song. "Glory, glory, hallelujah" would roll out from thousands of throats, because the music and words come so easy, so naturally. Because there's an elation that comes from singing it. And because it's so free-swingingly American.

I know what you're thinking. Because the Union army used it as a marching song in the war between the states, there'd be mass protests from the south. It happens, however, that the song was written by a man named Steffe, of Charleston, S. C. He wrote it as a Sunday school hymn.

Then Julia Ward Howe heard it, wrote a poem to match the tune, and it became what it is today—a natural as our national anthem.

We would like to, if we can, further the cause of American music by starting at the top and asking that the song that represents this nation be changed. It has been the national anthem for 26 years too long. I think most of us agree that the *Star-Spangled Banner* just doesn't make it. We agree every time we forget some of the words, or drop down an octave in order to sing "And the rockets' red glare," or just stand and wait impatiently for Lucy Monroe to finish it for us.

A lot of people had the right idea during the second world war when a movement was started to replace the *Star-Spangled Banner*. They wanted to substitute *God Bless America*. With due respect to Irving Berlin, we think the idea was excellent, but the song wrong. We need something more inspiring—a clarion call. *The Battle Hymn of the Republic* is it. It swings.

And to paraphrase old Ben Franklin, if we can't swing together, how can we swing separately?

down beat

Volume 24, No. 15

July 25, 1957

EXECUTIVE OFFICE—2001 Calumet Ave., Chicago 16, Ill., Victory 2-0300. Publisher—Charles Suber; Executive Editor—Jack Tracy; Circulation Director—Ray Holbrook. Editorial—Don Gold, Lois Polzin. Advertising—Harry P. Lytle, Midwest Advertising Representative; Gloria Baldwin. Production—Mary DeMet. NEW YORK—370 Lexington Ave., Murray Hill 4-1833. Editorial—Dom Cerulli, Associate Editor. Advertising—Mel Mandel, Advertising Manager. HOLLYWOOD—6124 Santa Monica Boulevard, Hollywood 3-6005. John Tynan, Associate Editor. Advertising—Ray Combs.

MUSIC NEWS

A Petrillo decision on the integration of colored and white locals in the AFM; more dope on the School of Jazz at Lenox, Mass.; a benefit for trumpeter Lee Collins, and some impromptu verse from Duke of Iron are part of the regular news roundup that starts on page 9.

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On The Cover

The first of a three-part series on Dave Brubeck, written by Ralph J. Gleason, discusses some of the criticism that has been directed at Brubeck and his reactions to it. It starts on page 13.

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orientation of standards was required. Those two groups seemed close enough to the undefined seriousness of "good" music to be judged by the same criteria by which they judged Milhaud and Bartok. But, to return to Mr. Mehegan, simply because Brubeck is popular for the wrong reasons doesn't prove he is unworthy of popularity. My friends liked Brubeck's music because they felt it wasn't jazz; I like it because it is. To me Brubeck frequently swings, and the MJQ always does.

Mr. Mehegan apparently thinks otherwise, and in the matter of swinging no one is right or wrong, but the tone of his remarks forcefully reminded me of the unbending criteria with which my unfortunate friends were afflicted. Only Mr. Mehegan's

standard appears to be Mulligan instead of Mozart. Must we forever have critics who invent artificial and insane antitheses between styles that are no more opposite than Madame Tebaldi's is to Leadbelly's? *They are different.*

Like Charlie Brown, all I can say is, "Good grief!"

Sidney Landau

This Could Be The Start . . .

Philadelphia, Pa.

To the Editor:

Re jazz and poetry and Thomas C. Patton's letter in the June 13 issue of *Down Beat*:

True, jazzmen are often suspicious of intellectual things. Just as poets likewise (except in a case such as Allen

Ginsberg or Kenneth Ford) ignore the forms and virility of jazz.

But I detect no "dash of irony" in Ralph Gleason's account (*Down Beat*, May 2) of the poetry-jazz sessions in the Cellar in San Francisco. I sense an enthusiasm, a hope shared by me and many others, that jazz will be the meeting ground for all the arts in our country.

My positive (not negative) feelings are based on the large number of articulate jazzmen and hip poets around these days.

One in particular is a man I grew up with in Philadelphia. Bruce Lippincott is his name. He was music director and tenor man for the Cellar sessions. He's 33 now, played jazz from age 12 (Elliot Lawrence band, many others in swing days). Graduated Cornell university with a B.A. in English in 1948. Seminars in New York with Ulanov, Tristano 1949. Then he set out to play some more: to New Orleans for three years, playing old and new jazz; on the road for four years coast to coast and to Japan and Hong Kong with all kinds of jazz groups, including some Kansas City blues bands.

For the last nine months he's been featured tenor man at the Cellar in San Francisco attracting the attention of many and also synthesizing his style. I heard him there two months ago, and all I can say is that his tenor draws from the whole tradition and adds a uniquely exciting style of his own, developing from his interest in Varese and post-Webern written music. He has strength and tenderness, imagination and taste, tradition and modernity. I feel sure he could fulfill Mr. Patton's requirement that a Club Bohemia audience would be interested.

Besides this, he is as articulate as any poet I know. Part of a novel he wrote in 1952 was published in *Climax* magazine. And now that he has found his music voice, he is beginning to work more with words again.

He felt, when I talked to him last, that the jazz-poetry sessions were unsuccessful because the poets didn't understand or hear the form of jazz; "background jazz is not enough," he said. He also said that jazz poetry was nothing new—the old blues singers, not Rexroth, started it.

Lippincott works not from "prodigious scholarly learning" but from extensive personal experience into words and music. The fact that he was director of the poetry-jazz sessions and that Gleason and others who were there (Mr. Patton was not) came out fascinated is a clue to the positive possibilities of the medium.

So let's not prejudice it. Why say, "They'll never make it"? Perhaps with adjustments, it may be the beginning of a great new era for both jazz and poetry.

Roy Toffler

Doodlin' Doer . . .

Portland, Ore.

To the Editor:

I just want to tell you that I have had a great deal of fun playing on the piano Horace Silver's composition, *Doodlin'*, which appeared in one of *Down Beat's Up Beat* sections. Keep putting piano numbers in your magazine.

Gary A. Haldeman

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strictly ad lib

NEW YORK

JAZZ: Count Basie and Sarah Vaughan were held over two weeks at the Waldorf-Astoria, and booked for a return engagement in the fall. Sarah, meanwhile, is set to sing the main title song in Universal-International's *My Man Godfrey*. Reports filter in that she's under consideration for the acting-singing role in a proposed movie based on the life of Bessie Smith . . . Wayne Shorter took Hank Mobley's place in the Horace Silver group . . . Peggy Lee and Dave Barbour wrote seven songs for the forthcoming M-G-M live-and-cartoon feature, *Tom Thumb* . . . Isn't that Herman Leonard's shot of Dexter Gordon and Kenny Clarke on the cover of the Ballantine paperback novel, *Paris Blues*? . . . Prestige is cutting an album of tunes associated with Billie Holiday, with her pianist Mal Waldron, Paul Quinichette, and Webster Young on the session . . . Trombonist Benny Green awaiting trial on an embezzlement charge tied into a narcotics scene . . . The Modern Jazz Quartet is at the Village Vanguard for three weeks before trekking to Lenox and the School of Jazz. In October, they head overseas for a tour, which may include England . . . Billy Taylor played a jazz concert and delivered a lecture on jazz at, of all places, the Brookhaven, L. I., Atomic laboratory, July 1. The networks are listening to his pilot tapes for a 15-minute jazz and variety radio show . . . Barbara Lea's \$150,000 suit against Riverside Records has been shelved until fall, pending pre-trial examinations, according to Lea's management. Riverside said the next move in the suit, now that they've filed an answer, is up to Lea and Co. . . . Tapes of the recent Berklee School concert recital in Boston revealed some exciting writing and playing by the students, and particularly pianist Toshiko Akiyoshi. Her jazz suite showed remarkable development considering the short time she's been in this country . . . Decca is readying a Jimmy Dorsey memorial album of reissues.



Peggy Lee

Erroll Garner celebrated his birthday on the stand at the Red Hill Inn, June 15 . . . Ernie Wilkins is writing a big band date for Joe Bushkin on Capitol. He's also sharing the writing with Gigi Gryce on a forthcoming Oscar Pettiford big band album for ABC-Paramount . . . Bethlehem is recording a Bill Holman big band album . . . Cecil Payne and Duke Jordan share the stand at the Five Spot through July 19, with the Thelonious Monk trio coming in for the rest of the month . . . Manny Albam working on the writing for an album called *Jazz Greats of Our Time* . . . Wilbur de Paris back at Jimmy Ryan's after his 15-week tour of Africa under the President's special international program for cultural presentations . . . There are reports that the Hi-Lo's may have a spot in the movie version of Billie Holiday's *Lady Sings the Blues* . . . Charlie Mingus dazzled everyone at the recent Greenwich Village jazz concert with his Bermuda shorts . . . Gene Feehan's WFUV-FM jazz show remains the only radio jazz in New York City, pointing out the need for someone like Mort Fega of nearby WNRC to handle an AM radio jazz show. Feehan's recent programs, intelligently planned and presented, featured interviews in depth with jazz artists such as Billy Taylor, Mal Waldron, and others, delving into jazz and classical forms, working problems of jazzmen, and allied fields . . . Louis Armstrong & Co. open a South American tour in Buenos Aires Oct. 17 with a two-week stand.

RADIO AND TV: Nat Cole's NBC-TV show was expanded to a half hour, starting Monday, July 1 . . . Plans are afoot for a possible late-night quarter hour TVer starring Erroll

(Continued on Page 56)

music news

Down Beat July 25, 1957

Vol. 24, No. 15

U. S. A. EAST

Voices Of Experience

Within two weeks, the students will start filtering into Lenox, Mass., for the 1957 session of the School of Jazz.

Executive director John Lewis, music director of the Modern Jazz Quartet, noted late in June that more than 20 of the proposed 40 students already had been accepted. Included were one from Brazil, and another from Canada. Tapes from an applicant in Holland were to be auditioned before the end of the month. Most were teenage males, although some older pupils and some women are enrolled.

Lewis said far more than the anticipated number of pianists applied, and some piano playing students may find themselves being taught by Dizzy Gillespie or Ray Brown.

"But," Lewis added, "that's healthy. We're not going to teach a student how to play his instrument. We're going to try to teach them how to play jazz. Still, there's a problem in balance: too many piano players and not enough trumpet and trombone players."

Lewis, who attended a conventional music school and has been playing since he was 13, said the instructors will not be able to give the students their experience. "What we hope to do," he said, "is channel our experience to them so they don't have to hunt for their experience."

An analysis of the student's playing will be stressed—"like walking," Lewis said. "We do it as a reflex, but we don't know how we do it. So we shall go back and find out why I play like this, and why the student plays the way he does."

The same type of analysis probably will be applied to the composing and arranging classes, headed by Bill Russo and Jimmy Giuffre, although Lewis said Russo was working independently on his courses.

The students will present a concert Aug. 29 for the scholarship fund.

Added Newport Starters

An exotic touch has been added to the foster of jazz talent for the Newport festival.

With slightly more than two weeks remaining before Louis Armstrong's trumpet was to enliven the opening night birthday celebration July 4, George Wein announced that George Lewis and his New Orleans band had been added to the Thursday night presentation.

The Saturday night concert is to be augmented, Wein said, with an appearance by Eartha Kitt and a company of three male dancers. Miss Kitt, whose starring vehicle, *Shinbone Alley*, folded early in June, was scheduled to dance to several new compositions performed by Dizzy Gillespie and his orchestra. The compositions were composed specially for the festival.

Also added to the concert series have been altoist Pete Brown on Friday night and experimental jazz pian-

ist Cecil Taylor and his group on Saturday afternoon.

Jazz Location

Taking a cue from dance band summer activities, Teddy Charles and his quartet have set themselves up in a jazz location for the summer.

From June 29 to Sept. 1, Charles, drummer Jerry Segal, bassist Addison Farmer, and trumpeter Idress Sulie-man will work and play at the Crystal Lake lodge in Chesterton, N. Y. In addition to the regular appearances of the group, guest artists, including instrumentalists, singers, and dancers, will arrive for spot appearances.

Charles said the group played one audition engagement at the interracial resort and was booked on a jazz basis. He said he hopes to do some recording work on location, clean up a lot of his writing, and participate with the quartet in special projects for the dramatic workshop established at the lodge.

A panel on jazz and its problems will be held July 15, with several writers and critics participating.

The Line Holds

A resolution that would outlaw segregation in the locals was referred for study to the office of President James C. Petrillo by the American Federation of Musicians.

The move is familiar in parliamentary circles as one by which action may be deferred indefinitely on an edgy question.

In mid-June, at the Denver, Colo., convention, Petrillo aired his views. He said he was personally opposed to segregation but was even more strongly opposed to compelling locals to integrate. Only the New York and Los Angeles locals at present are wholly

integrated.

Petrillo did, however, warn white locals that "if a colored local wants to join you, you had better take them in. Because if you don't, were going to force you to."

Good Pickin's at Cotton Club

The Cotton club in Atlantic City, N. J., is maintaining its reputation as one of the east coast's outstanding jazz clubs; bookings have been set through early September.

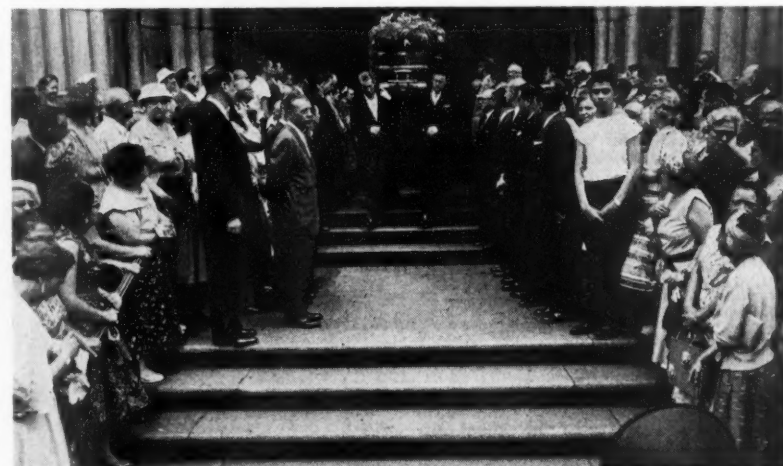
The schedule of groups includes Dizzy Gillespie's band, July 8-14; Count Basie's band, George Shearing's quintet, and the Julian Adderley quintet, July 15-21; Modern Jazz Quartet and Max Roach's quintet, July 22-28; Duke Ellington's band, July 29-Aug. 4; Bud Powell's trio and Phineas Newborn's trio, Aug. 5-11; Lionel Hampton's band, Aug. 12-25, and Carmen McRae and Jimmy Smith's trio, Aug. 26-Sept. 2. The Cotton club house group, known as the American Jazz Quartet, is Quilius Wilks, tenor; Jack Wilson, piano; Pepe Hinnant, drums, and Calvin Ridley, bass.

Garnerings

Erroll Garner has set himself a schedule which may keep him as hopping as the melodic inventions he creates at the piano.

High on the agenda is his seven-week tour abroad scheduled to open in Paris on Dec. 6, and which probably will be followed by a tour of England. He also will be presented in concert at Brussels; in Scandinavian countries; Antwerp; Italy, and Germany.

Garner has been set to play most of August at the London House in Chicago, fulfilling his option at the spot.



(Robert Parent Photo)

THE CASKET BEARING the body of bandleader Jimmy Dorsey is brought down steps from St. Patrick's cathedral in New York City. Forming aisle on left and right are honorary pall bearers, and behind them are shown a few of many fans who turned out. See story on Page 21 and the *Hot Box* and Barry Ulanov columns.

His new Columbia big-band album, *Other Voices*, will be premiered there with a celebration on the July 31 opening night.

In addition, Columbia has released a single—*The Way Back Blues*—from his *Most Happy* LP album. Garner agreed to attend the Columbia national sales convention in Miami on July 28 but will not accept an engagement in Miami, or any location practicing segregation.

Jazz At South Bay

Jazz will go under a huge tent for the Great South Bay festival on July 19-21 at Great River, N. Y., on Long Island.

The highlight of the event is scheduled to be the reunion of the members of the late Fletcher Henderson's orchestra. Don Redman is to direct the band on the Saturday night concert.

Many scores out of the Henderson book are to be played, and among participants expected are Rex Stewart, Emmett Berry, and Cootie Williams, trumpets; Dickie Wells, J. C. Higginbotham, Claude Jones, and Benny Morton, trombones; Coleman Hawkins, Edgar Sampson, Garvin Bushell, and Redman, saxes; Buster Bailey, clarinet; Walter Johnson, drums; Hayes Alvis, bass, and Bernard Addison, guitar.

Also scheduled is the Horace Silver quintet.

Funds, Anyone?

The stimulating *Music in the Making* series, which has been an outlet for contemporary writing, sent out the SOS signals in mid-June.

Although funds are forthcoming from several organizations and the AFM, matching public donations must be secured. Dr. Johnson Fairchild, chairman, asked that contributors get in touch with him at Cooper Union, Cooper Square, New York City.

In the past, the fall concerts conducted by David Broekman have featured works by Teddy Charles, Teo Macero, Hall Overton, and other experimental jazz works.

My Words My Horn

When satirist Jean Shepherd of radio station WOR in New York City talks, his audience listens.

Not too long ago, he suggested it might be fun to gather outside a midtown bookstore and "mill around." The next night, hundreds of the faithful arrived and choked off pedestrian traffic.

In mid-June, Shepherd and the *Village Voice*, a Greenwich Village weekly newspaper, gathered Billie Holiday, Randy Weston's group, Barbara Lea, the Modern Jazz Quartet, and Charlie Mingus' Jazz Workshop into a jazz package and presented a concert in a movie theater after the last Saturday night show.

More than 2,500 persons came, filled the theater to overflowing, and were treated to a preview of the Shepherd-Mingus forthcoming Atlantic LP, *The Clown*.

Described as improvised narration against simultaneous improvisation by the Jazz Workshop, the piece featured Shepherd weaving a tale about a clown ad lib, based on the theme, "All he wanted to do was make people laugh,"

while the Mingus group varied the eight-note theme of the clown.

Shepherd, whose four-hour Sunday night radio show is largely a rambling satirical monolog with occasional recorded jazz interludes, confessed that the idea of the improvised narration to improvised music came from Mingus.

"He called me one night after my show," Shepherd said, "and he suggested that we make a record together because what I was doing with words was a form of jazz."

Everything But A Hoedown

The concert season of the Music Barn in Lenox, Mass., which began June 30 with an Ella Fitzgerald concert, will continue through Sept. 1 with jazz, folk music, and opera performances.

The jazz concerts, set for Sundays at 8:40 p.m., will feature, beginning July 14, Gerry Mulligan's quintet, Lionel Hampton's band, Duke Ellington's orchestra, Wood Herman's band, the Modern Jazz Quartet, Jimmy Giuffre's trio, Wilbur de Paris and his New Orleans jazz band, and a program by the Oscar Peterson trio, Dizzy Gillespie, and Max Roach.

The folk music concerts, on Saturdays at 4 p.m. will feature, beginning July 13, Tom Lehrer, Marais and Miranda, the Eva Jessye choir, the Weavers, and Richard Dyer-Bennett.

Special concerts will feature a program of African songs and dances, the evening of July 17; a calypso night July 24; the After Dinner Opera company the evenings of Aug. 5, 6, and 7; an evening of gospel songs by Mahalia Jackson Aug. 15; an all-star jazz session Aug. 29, and an afternoon folk song jamboree Aug. 31.

U. S. A. MIDWEST

Lee Collins Benefit

Veteran trumpeter Lee Collins was honored in Chicago recently at a benefit concert sponsored by John Pope

and Gus Allen. Collins has been ill and in Cook County hospital.

Among the musicians and groups participating in the concert, held at the Glenbard firehouse in Lombard, Ill., for seven furious hours, were Franz Jackson, George Brunis, Art Hodes, Sid Dawson, Danny Alvin, Jimmy Ille, the Dixieland group from Jazz, Ltd., Gus Allen's band, and the Dukes of Dixieland.

Business As Usual

Oscar and George Marienthal, owners of Chicago's London House, recently initiated an eight-month, \$100,000 project to remodel the club.

Plans for the club, which has featured leading jazz combos, include increasing the table space directly opposite the stand and improving the acoustical and heating-cooling systems.

Newborn Faith In Name Jazz

The Sutherland hotel, on Chicago's south side, recently booked the Phineas Newborn trio at a price approximately four times that paid any previous group. It was an experiment, to test the drawing power of promising jazz groups.

The test proved successful, with Newborn proving a profitable draw.

As a result, the hotel's lounge is planning a string of similar bookings. Bobby Scott's trio was booked into the post-Newborn slot for two weeks, beginning June 26. Negotiations were under way to obtain singer Lucy Reed and appearances by other "prestige" groups.

And Then The Males Sing

The SRO club in Chicago has gone on a male singer kick.

The club, which has been featuring jazz groups, including the Leon Sash quartet and the Ramsey Lewis trio, began supplementing the jazz groups with female singers several months ago. Peggy Taft was the first. Recent-



J. J. JOHNSON'S quintet is ready to spend the summertime in Sweden. The quintet, shown about to depart, will play two months in Sweden. On the tour will be theatrical and musical open-air performances. After the Swedish dates, the group (left to right: Johnson, Tommy Flanagan, Bobby Jaspar, Elvin Jones, Wes Little) plan to give concerts on the continent.

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Down Beat

ly, Lee Loving was added on Wednes-
day and Thursday.

Now the male singers have moved
in. Anthony Roma arrived from New
York to take over for two weeks be-
ginning July 1. Guitarist-singer Frank
D'Rone takes over from Roma on July
12 on an indefinite, Friday-through-
Tuesday, booking. The Lewis trio, Fri-
day through Tuesday, and Gene Espo-
sito's trio, with Miss Loving, on Wed-
nesday and Thursday, will be held
over. The Leon Sash quartet is slated
for a special two-night booking on
July 16-17.

Pardon My Gloves, Man

If a musician says he's going to
bring his "ax" to a session and shows
up with a pair of gloves . . . it will be
the work of Joe DiFulvio.

DiFulvio, half of a harmonica-com-
edy team known as the Madcaps, has
invented a concept in harmonica play-
ing called "Fingerama."

It consists of a pair of multi-colored
gloves, with harmonica reeds mounted
on each finger and two reeds on each
thumb. Each set has a range of two
chromatic octaves; DiFulvio and part-
ner Carl Ford claim to get the sound
of six to eight harmonicas when play-
ing their gloves.

DiFulvio has applied for a patent
and says he hopes to have Fingerama
sets manufactured for children and
professional musicians.

U. S. A. WEST

He's Walkin'

Roly-poly rock 'n' roller Fats Domi-
no called his own quitting time when
he exited a seven-day engagement last
month at Zardi's Hollywood, one day
ahead of schedule.

Club operator Jack Gordon said
Domino was supposed to do four shows
that evening but left after the first
one. "He walked out on us on a Satur-
day night and left 700 people waiting
on the sidewalk," Gordon said. Though
Gordon said he had planned to sue
Domino, he said he changed his mind
because "it's not worth the legal has-
sel."

Domino could not be reached for
comment.

Read Ready, Fires

Cecil Read, leader of the opposition
bloc in Los Angeles AFM Local 47,
had some comments of his own in reply
to James C. Petrillo's blast at the
federation's 60th annual convention in
Denver, Colo., last month.

Petrillo, head of the AFM, had at-
tacked Read as one who "wants to eat
and have his cake. He's a destroyer of
human rights. What the hell's the sense
of kidding? He's an enemy of labor."

The characteristically soft-spoken
Read, in a statement to *Down Beat*,
replied, "I believe Mr. Petrillo is in
error. I am an enemy of bad unionism
and labor dictatorship, such as Mr.
Petrillo's. The action of this last con-
vention in rubber-stamping his dicta-
torship is a disgrace to everything that
people have fought and died for to win
freedom in this country."

The convention defeated a Local 47
resolution to abolish the controversial
Article 1, Section 1, from the by-laws

of the AFM constitution. This article,
Read charges, gives Petrillo dictatorial
powers.

The federation president did recom-
mend to the convention that it get rid
of this statute. "At least let's make
our enemies happy," Petrillo declared.

He was supported in this action by
Al Manuti, president of Local 802, and
Eliot Daniel, president of Local 47,
but his recommendation fell on the
deaf ears of delegates from country-
wide locals. It is these locals, Read
charges, that maintain Petrillo in pow-
er by virtue of alleged "payoffs" from
the trust funds derived in large part
from the musicians of Local 47.

RADIO-TV

Night Beat Couplets

John Wingate locked horns with the
Duke of Iron on a recent *Night Beat*
show on WABD-TV in New York City.

The Duke declared that he is an
authentic calypso singer, as opposed



The Duke of Iron

to Harry Belafonte, who simplifies ex-
isting calypsos, and that he, not Harry,
started the short-lived calypso boom.

To illustrate his points, the Duke
improvised on the spot the following
comments regarding the interview im-
mediately preceding his:

"About this thing that's happening
here, you were just interviewing
Mr. Lilienthal,

"In Trinidad we call that a nice bac-
chanal,

"You know you had the man un-
comfortable,

"You had him almost miserable."

Regarding calypso and his place in
the field:

"As far as I am concerned

"I will have you know that I am well
learned

"And I will have you to know

"That I am master of calypso."

Would he ever come back for another
Night Beat interview?

"Well, Mr. Wingate, I shall tell you
the truth,

"It has been very interesting talking
to you.

"I will tell you in my little refrain

"That if you shall call, I shall be
happy to come again."

Woody's Spectacular Life

The career of Woody Herman, from
the Isham Jones days to the latest
edition of the Third Herd, will be the
subject for a 90-minute CBS-TV spec-
tacular in October on *Climax*.

Ralph J. Gleason, *Down Beat* col-
umnist, has been working on a script,
and the television biography will trace
Herman's development as a musician,
with a look at his personal and music
problems. Also scheduled to be fea-
tured is the incident in which Igor
Stravinsky, floored by the first thun-
dering Herman Herd, asked Woody to
write for his orchestra.

Herman celebrated the announcement
of the upcoming show by making his
first appearance at Birdland in mid-
June.

Why So Cool?

Why can't the *Nat (King) Cole*
Show, Tuesday evenings on the NBC-
TV network, find a sponsor? This ques-
tion is emerging as one of the most
embarrassing puzzlers since the demise
of *Caesar's Hour*.

In the case of Cole the problem is
not, apparently, lack of public interest.
The show is highly rated. In its new
30-minute time segment, the show fea-
tures top names in show business.
Frankie Laine was scheduled to start
the new half-hour format as featured
guest July 2, and subsequent guests
are maintaining a similar high level of
public appeal. But in Sponsorland, a
cool breeze is blowing.

Informed trade observers consider
the principal fault lies with the ad
agencies. These observers sum up the
situation, saying, "If any other TV
performer had the rating that Nat
Cole enjoys, he'd have more sponsors
than he could handle." Because it's
Nat Cole's show, they consider, Mad-
ison Ave. figures the south will not buy
it; and if the south is antagonistic,
why waste valuable tube time?

Though Cole is the first Negro en-
tertainer to have his own show on net-
work TV, what doth it profit him with-
out the adman's nod?

RECORDS

Cap Signs Johnny Richards

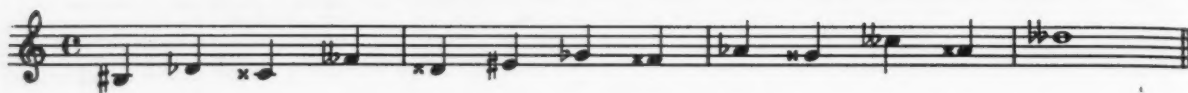
Johnny Richards, whose first big
band album was released on Bethlehem
last year, has been signed by Capitol
Records. His first record dates for Cap
are imminent and will be supervised
by Dave Cavanaugh. Richards com-
posed and arranged Stan Kenton's *Cu-
ban Fire* album and is the writer of
Frank Sinatra's 1954 hit, *Young At
Heart*, both on the Capitol label.

New Horizons

Dot Records' entry into the jazz field
with the *Jazz Horizons Series*, starts
this month with *The Brothers Candoli*,
a 12" LP album showcasing the trum-
pets of Pete and Conte Candoli.

Dot's jazz a&r director, Tom Mack,
plans one album release a month.
Scheduled for August release is an LP
titled *The Swinging Scots*, and for Sep-
tember, Mack is preparing an album by
the Don Bagley trio, titled *Basically
Bagley*. The trio is composed of Bag-
ley, bass; Jimmy Rowles, piano, and
Shelly Manne, drums.

WHY DO IT THE HARD WAY?



...it's easier with **Martin Freres Woodwinds**

AT FIRST GLANCE, the music at the top might throw the average clarinetist. But it's really very simple.

The solution is at the bottom of the page, where the same four bars are written the **easy way**.

Our point is that the obvious is often overlooked . . . and that some musicians make their work unnecessarily strenuous and fatiguing, while others seem to play their jobs the easy way.

Perhaps you're a reed man who doubles. Maybe you're a "legit" clarinetist or oboe soloist. Whatever your musical field, you'll find that Martin Freres woodwinds relieve you of tone and mechanical problems, let you concentrate on technique and interpretation. **They make your job easier.**

Ask your dealer to arrange trial of a Martin Freres soprano clarinet, alto clarinet, bass clarinet or oboe—soon. Literature and name of your nearest Martin Freres dealer on request.

NOW TRY IT THE EASY WAY!



The same music is written here the easy way. It's a simple Chromatic Scale! Try this one on your friends . . . and try a Martin Freres woodwind.



SOPRANO CLARINETS • ALTO AND BASS CLARINETS • OBOES
MARTIN FRERES WOODWINDS

Buegeleisen & Jacobson, Inc. — 5 Union Square, New York 3, N. Y.

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BRUBECK

For The First Time, Read How
Dave Thinks, Works, Believes,
And How He Reacts To Critics

By Ralph J. Gleason

DAVID WARREN BRUBECK, at the age of 36, is one of the half-dozen best-known jazzmen in the world, the third to have his picture on the cover of *Time*, and the best-selling jazz artist since Benny Goodman.

He has achieved this in such a short length of time that he is not even mentioned in Charles Delaunay's *Hot Discography*; the first mention of his name in *Down Beat* occurs in 1947, and it does not appear again until 1949; his first record release was in 1950, and his first LP was in 1951.

He had been a bandleader (or rather a group leader) less than four years when he won the *Down Beat* poll in 1953. That year he also captured the first annual *Down Beat* Critics poll. He repeated his victory in the *Down Beat* poll in 1954 and 1955 but was displaced in 1956, the year after he had been named Jazz Personality of the Year.

In the Critics poll, it is interesting to note that while he won the first one (1953), he was upset by the Modern Jazz Quartet in 1954. In 1955 he tied with Turk Murphy for second place with only 15 points, and in 1956, when he was first relegated to second place in the Readers poll by the Modern Jazz Quartet, he disappeared completely from the Critic's poll tabulation.

ALL OF THIS MIGHT SEEM to indicate that Brubeck is at least a universally acknowledged major jazzman. However, this is far from true. His recent drop in critical acclaim reflects the fact that he is the center of a raging controversy.

Opinion is divided as to whether he is actually jazz at all, whether he swings, whether he has been favored by publicity over other groups, whether he is "mainstream" and divers other propositions.

Yet it is inescapable that Brubeck is a success of considerable proportions by any standards. He is a success with the public and with the jazz fans—not just the fringe audience. And he has done it the hard way. In attempting to refute the charge that he has had the benefit of a public relations campaign, his supporters point out that he never has spent a cent for publicity, never has had a press agent (in fact, until last winter he never had a personal manager or road man), never hired a record promotion man and that no one owns a piece of him in any shape or form.

And in an industry where Christmas gifts can range upwards to a television set and where entertainers have been known to pay for a disc jockey's vacation, Brubeck has been conspicuous for not following the pattern.

He apparently doesn't even pick up the tab for publicity contacts in the club. One night club owner has said, "He's worked in this joint for years, and he hasn't spent a quarter here in that time."

WHAT IS IT ABOUT BRUBECK that has made him the target of so much admiration and, conversely, so much criticism in the last couple of years? *Down Beat* is going to try to find out, and, since this writer has been consistently, from the first, a critic who did not dig the Brubeck music,



it is hoped you will concede that these researches if they turn out to plead his case, are dispassionate.

In the opening paragraph of *Time's* celebrated cover story on Brubeck, it was said that he was described by fans as "a wiggling cat with a far-out wail."

It is doubtful if, in their most fervid moments, any Brubeck fans, except the author of that phrase, ever used it. He has, however, been called a number of things and his music referred to in many ways, not all of them laudatory.

Here are some sample quotes on the deprecatory side:

"Brubeck is childish. In classical music he's childish, and it's the same in what he calls his jazz." TONY SCOTT in *Melody Maker*.

"Dave is really the Bruce Barton of jazz . . . Probably Dave's problems with time are most evident on his recent album, *Brubeck Plays Brubeck*, there is not one swinging moment on the entire record." JOHN MEHEGAN in *Down Beat*.

"A highly eclectic style based on a familiarity with the idiom of contemporary masters." LAWRENCE MORTON, in *Frontier*.

"I'll say this for them (Brubeck's group). They may keep time irregularly, but they keep it. I sometimes wish they'd give it away." EDDIE CONDON in *Treasury of Jazz*.

"Brubeck thought he was showing originality by borrowing 'classical' piano technique and procedures (notably by introducing reminiscences of the fugal style into his playing) . . . Brubeck reminds Delaunay of 'those piano players in bars (cocktail pianists) who can interpret popular songs of the day or classical pieces in the style of' such and such a pianist, but he differs from them in having managed to build this amalgamation into a real system." ANDRE HODIER quoting Charles Delaunay in *Jazz, It's Evolution and Essence*.

"They (the Brubeck recordings) never come within miles of the mainstream of jazz." MIKE BUTCHER in *Concerning Jazz*.

"I would say Brubeck lacks the element of swing somewhat." GEORGE SHEARING in *Down Beat*.

"Do I think he swings? He doesn't know how to." MILES DAVIS in *Down Beat*.

"The damndest bunch of noise I ever heard," quote from Dave's father on the occasion of the College of the Pacific concert.

There are, of course, two sides to this question, if not more. Here are some sample quotes on the pro side of the Brubeck argument:

"No matter how much they try to say Dave doesn't swing, it's factually unimportant . . . Dave honestly thinks he's swinging . . . and at Newport and elsewhere, Dave had the whole house patting its feet and even clapping its hands." CHARLIE MINGUS in *Down Beat*.

"One of the few groups I could listen to on and on and on." BILLY TAYLOR in *Down Beat*.

"I think he has a fabulous sense of harmony." GEORGE SHEARING in *Down Beat*.

"And I like Brubeck. He's a perfectionist as I try to be." CHARLIE PARKER in *Down Beat*.

"He brought something fresh into jazz." MARY LOU WILLIAMS in *Down Beat*.

"I think Brubeck is the musician we've been waiting for . . . He's the most important man in new jazz." STEVE RACE in *Melody Maker*.

"Dave Brubeck is the most vigorous, swinging, exciting modern jazz pianist around today." PAUL SAMPSON in the *Washington Post*.

The list could go on. You could quote all the jazz critics, almost without exception, I believe, with some favorable comment on Brubeck and many with ecstatic praise. You could add to this many classical critics and not a few ranking jazz and classical musicians.

And you could certainly include the name of every musician who has ever worked for Dave. In the last few years this writer has made something of a point of checking this out, and while a few of them will criticize him for some of the faults the critics have pointed out (and which Dave himself says he agrees with), to a man they affirm that at times Brubeck's music can be ranked in a class by itself (and this means good).

Paul Desmond, who is an exceptionally eloquent musician, once told Nat Hentoff, "When Dave is playing at his best, it's a profoundly moving thing to experience, emotionally, and intellectually. It's completely free, live improvisation in which you can find all the qualities about music I love—the vigor and force of simple jazz, the harmonic complexities of Bartok and Milhaud,

the form (and much of the dignity) of Bach and, at times, the lyric romanticism of Rachmaninoff."

IN LIKE WORDS, most of them considerably less eloquent than this, Desmond's observations are echoed by the other men who have worked with Brubeck.

One, who doesn't want to be quoted by name though he no longer works with Dave, said, "I used to do things to bug him, but I have to admit that sometimes he would get in a groove that would be the end. He can do it."



Dave Brubeck
Some Dichotomy

And another is rumored to have asked a musician-critic who said Dave couldn't swing, "How in the world would you know?"

By now it should be obvious there is a dichotomy of opinion on the question of Brubeck among critics and jazzmen.

To the public, however, Brubeck's communication has been direct and swift. Beginning with the Fantasy LP *Jazz at Oberlin* and continuing through his Columbia *Brubeck Plays Brubeck*, his LPs have consistently outsold any other modern jazz artist.

Not every Brubeck LP has outsold all LPs by other modern jazz men, but most of them have, and the effect of this makes him the undisputed king of record sales in jazz.

DAVE RELATES his success with the public to the emotional quality of his group.

"I've been aware from the beginning," he says, "that the most salable thing I've got is inspiration and, of course, when I'm playing my best, it's a rare thing that the audience doesn't know it and respond.

"At what I would call my *level best*, the audience is aware of it, and they would love to hear that all night. If I lose anything from an audience, it's when I'm not playing well, when I'm

kidding myself and trying to kid the audience. The audience knows true inspiration."

But despite his feeling in this regard, the audience doesn't always know, or else Dave doesn't, himself. One night last winter Brubeck reported to this writer that he had just finished one of the greatest sets in his career and upon going back in and checking with a sampling of the audience, fans and strangers alike, none of them knew it.

It has been suggested that this occasion, like others, was one when Brubeck was "trying to kid the audience (and) kid myself."

ON A NIGHT this summer, one set of Brubeck converted German jazz critic Dr. Dietrich Schulz-Koehn to the Brubeckian cause. And veteran as I am of countless in-person samplings of the Brubeck fare without ever being moved, I have to admit that that same set was exciting, swinging, emotionally valid jazz of a high caliber. And what's more the entire band and the audience knew it!

Another point on which Brubeck has been criticized heavily is his reputed lack of humility. This can be, from the opposite point of view, however, mere naivete.

On the one hand, in speaking of why he refused to allow a souvenir program to be printed and sold which called him a genius, Dave is capable of saying, "I think the less you can say about yourself to the public on posters and in columns, the more you can be yourself."

And he can, with charming naivete, flatly say, concerning his personal rules for conduct, "The idea was I was pretty sure I was going to make it and I wanted to make it so that when I did, they couldn't say it was because of anything but music."

Or "I find our influence in so many groups that have become 'mainstream' and people say we're not, that I can't understand it."

Or, in speaking of opening up a new audience for jazz, "I just don't think there's any other group in the last 10 years that's contributed any more than ours, and if you told me to name one that's contributed as much, I couldn't think of it."

YET ON BRUBECK'S side of the ledger, you have to point out that he has consistently underplayed his own solo musical role in the group more than any other leader who comes to mind.

Desmond, for instance, always solos first because he doesn't like to follow Dave. And Brubeck insists his sidemen have complete freedom.

"You're a leader," Dave says, "because you can give these men freedom, and they'll stick with you."

"I've had to swallow a lot of things just to keep a group together. I've never limited any of my sidemen. In my group a guy can do whatever he wants, and anybody can have a chorus as long as he wants. In other words, I fit in with whatever whim or whatever

(Continued on Page 54)

James P. Monk

New York—At a recent Riverside recording session, Thelonious Monk played the blues for nine minutes and then went into the control room to listen to the playback. All through the take he nodded appreciatively.

"Well," he said as he listened, "that sounds like James P. Johnson."

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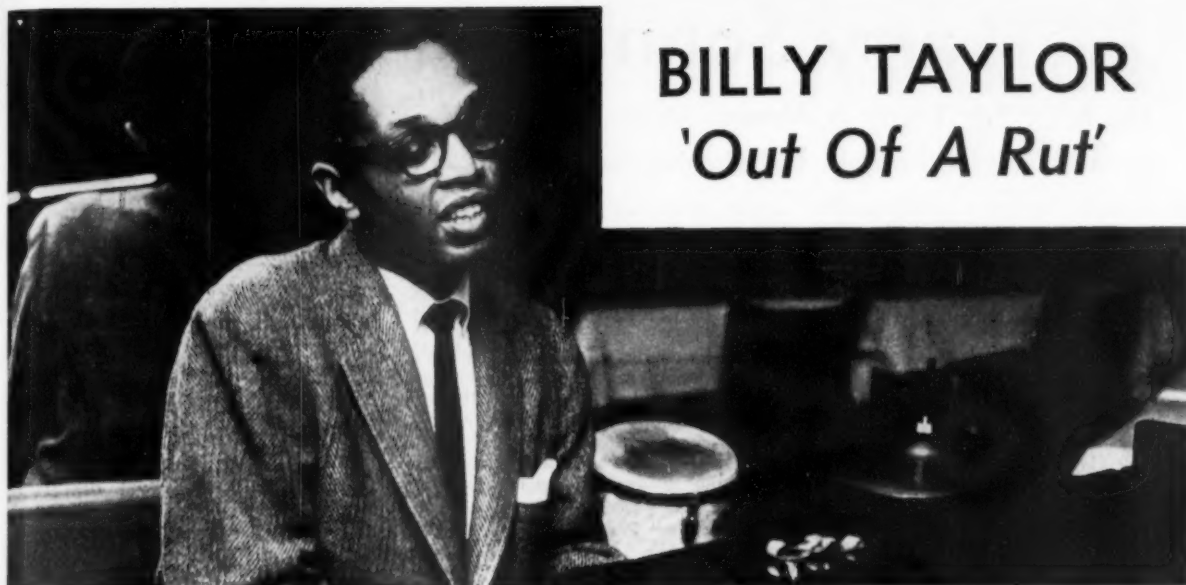
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Down Beat



BILLY TAYLOR 'Out Of A Rut'

By Dom Cerulli

BILLY TAYLOR has just pulled himself out of a rut.

There was no damage done, but Billy thinks it was a close call.

He shares with other small group leaders a problem delicate on two levels: the musical and the public relations.

"Most groups run the risk of being trapped into playing nothing but their recorded things all the time," Billy declared between sets at the Hickory House, New York. "Some groups have tunes associated with them, even though they never recorded them. Take *Mountain Greenery* and Barbara Carroll, for example.

"And even now, I get requests for a Jelly Roll Morton bit I did on the *You Are There* TV show about two years ago. That was a one-shot thing, and I certainly didn't make it a part of my repertoire.

"People tend to pick out the things they like, and they expect to hear them in person. That goes for our recorded things, and for the current pop tunes.

"The problem is that I hate to turn down a request because these people buy our records and have come to hear us play. But take the same situation night after night for several weeks and you can imagine what happens.

"THE EFFECT of these requests is that I find myself getting into a rut. I'll begin to play certain things on a tune, phrases that fit well. Maybe I'll work in certain types of passages which go together. Then I'll work in some more phrases and improvise on those. But before long, the piece almost becomes an arrangement."

Taylor said this pattern he was falling into became apparent when he changed drummers recently, and went back over his recorded work to see what

the other members of the group had been doing on various tunes.

"In going over the earlier pieces," Billy recalled, "I heard different things in my own playing. I could detect a difference in the way I sounded with previous trios, and even with other groups on which I'd played freelance. That's when I decided to appraise carefully what I was doing.

"I have the melodic voice in the trio. With another solo voice, there would be less danger of falling into this rut."

Why work with a trio?

"To tell the truth," Billy said, "It's more a challenge. It gives me more room to play. I once worked with a rhythm section, but since I lost John Collins, I haven't found another guitarist who could do what he did for me."

TAYLOR'S PROGRAMMING problem was dramatically illustrated on the trio's opening set, which at the Hickory House spans a full hour from 9:30 to 10:30 p.m.

"Now, I had wanted to play some originals, a blues, some ballads, and a couple of requests later on in the set. I feel that each set has to have some form, some pace. I don't figure out each set in advance, number by number. But I have some things in mind, and fill in as we go, depending on the type of audience and their reaction to specific tunes."

Here's how the set went: the trio opened with *Tune for Tex*, then followed with *I'll Take Romance*, *Man with the Horn*, *Between the Devil and the Deep Blue Sea*, *I've Grown Accustomed to Her Face*, *Get Me to the Church on Time*, *Titore*, *Theodora*, *Lullaby of Birdland*, *Body and Soul*, and *I'll Remember April*.

Of those numbers, *Devil* is from Billy's ABC-Paramount *Evergreens* album; *Accustomed* and *Church* were re-

quests, both from his *My Fair Lady Album*; *Birdland*, *Body and Soul*, and *April* were requests. The opening theme, *Tune for Tex*, Billy plays occasionally. *Romance* was a "new" number being worked into the sets. *Horn* has been done somewhat regularly by the group as a ballad. *Titore* is a showcase for the hand-drumming of Ed Thigpen. *Theodora*, a lovely original named for Mrs. Taylor, is a change-of-pace ballad.

IN AN 11-TUNE SET, five were requests and one other was an album tune. Multiply that by several sets a night, six nights a week, and perhaps 10-15 weeks in a location such as the Hickory House. Billy's problem becomes a real one, particularly in dealing with the people who pose the requests.

During the long set, Billy started to announce the next tune several times, then interrupted himself to tell a group sitting at the bar that the tune they asked for (*Accustomed to Her Face*) had been played earlier in the set. He had to promise to try and work it in later in the evening for them.

A note was delivered to him, and he read it, but shook his head at the sender. A repeat performance of *Horn* had been requested.

Toward the end of the set, a young man spoke earnestly across the bar to Billy, and Billy had to turn him down, too.

"This last fellow was a person I've known a long time," Billy said. "He comes from Kansas City and he had two friends with him. Now, I know he digs the trio, and he asked me to play *Man with the Horn*. He came in about two minutes after we'd played it.

"NOW, THIS TUNE identifies me with him. Maybe he's told his friends how much he digs the tune, and they were built up to hear it. But if I

(Continued on Page 55)

Larry Sonn

Much Of The Battle Is Already Won: This Band Is Not Only Debt-Free, But Getting Some Work

IN BASEBALL, time was when a major league player jumped to Mexico for new fame and fortune. Bandleader Larry Sonn did his jumping in reverse.

In the early 1950s, Sonn had the top recording and dance band in Mexico. In 1955, he left the security of his position and jumped back to the United States to take a crack at the sagging band scene here.

Since that time, he has slowly and steadily built a band with a sound, through his in-person appearances and a stream of Coral singles and LPs.

Larry was born on Long Island, not far from New York City. His first band work as a teenager was with a group led by Dick Jacobs, a pop bandleader and recording artist today. Also in on some of those growing-pains session was a young mandolin player who later grew a beard and cultivated his voice . . . Al (Jazzbo) Collins.

SONN STARTED studying piano at the age of 8, but later switched to trumpet. He won a scholarship and studied trumpet at Juilliard. Although he was building toward what was apparently a classical music career, he cocked an appreciative youthful ear to what Bunny Berigan and Harry James were doing. He also played with the Southern symphony but soon returned North to take a chair in the Vincent Lopez band.

In 1946, Larry went south of the border to stay six months. He made such a hit that he stayed nine years.

Col. Enrique R. Vega, an assistant to President Adolfo Ruiz Cortines, had opened a lavish club in Mexico City and needed an American bandleader, vocalist, and musicians.

Sonn built the band, set its style, and gradually drew top Mexican musicians into the organization.

"It was simplest thing in the world to build a style in Mexico," he recalled. "This is the reason: the existing bands there fell into three categories—bands playing only stocks, bands with three tenors and the hotel style, and bands which imitated other top bands, namely Glenn Miller.

"We had a different sound and our own book. The arrangements were simple. We made an immediate hit because we could buck those three styles quite easily."

During the nine years south of the border, Larry and the band played the new club, Bugambilia, and played virtually every city and hamlet in the country. He liked the Mexican people, and they took to his music.

HE FOUND THE musicians ranging from adequate to excellent, and the latter became annexed to his band.

But soon, a growing tide of nationalism and a desire to move beyond the

marks he had achieved figured in his decision to head back to the States.

"I had gone as far musically as I could," he said. "I was actually becoming bored with that scene and found myself only repeating what we had done before.

"There was also an attitude I couldn't cope with and be happy. I had made some of the most wonderful friends and associations in that country. But there was a feeling among the musicians there that what they were doing was minor league. Maybe it's hard to explain. It's like playing baseball in the minors all your career. The musician feels that what he's doing is second best."

"I don't have that with my band now," Sonn added. "For instance, the a&R men down there would rather have the band record a stock tune.

"With this band, we are always looking for fresh sounds, and we are getting them, things we feel are bright and modern and still danceable."

The Sonn band has a book largely written by chief arranger Manny Albam, with contributions by Al Cohn, and scores by Sonn himself. Larry writes the arrangements built around his lyrical, forceful trumpet.

There is a good spirit in the band. Recently, on a layover in Cincinnati, Larry found that the band members wanted to rehearse on their day off. Some were even nosing around, looking for a spot to play.

"They're enthusiastic about the band," he said. "They're getting a chance to blow some jazz and some good dance music, too."

AT A RECENT DANCE date in the Lynwood ballroom, Edison, N. J., the band fought horrible acoustics and a tortured sound system and still managed to come out the winner. It was obvious, from listening to the Sonn recordings and then hearing the band in person that Larry and Manny had been synthesizing the style to a definite sound.

At Lynwood, the band sounded bright and punching. Ballads were voiced low in the reeds, and Sonn's open horn sang above the sections. Up numbers, such as Al Cohn's *From A to Z*, drew the standees around the stage. Larry's version of *My Silent Love*, *Stardust*, and such ballads, was mindful of the heyday of bands with a featured soloist soaring over the reeds. He has a clean, legitimate open-horn sound.

From time to time now, Sonn moves back to the section, to whip them through the bright brass figures on up tunes. A recent addition, Al Baldini on drums, formerly a small-group drummer, is apparently at home driving the 15-piece Sonn crew.



In the sections are such stalwarts as Spencer Sinatra on tenor; Jay Cameron, baritone; Bob Swope, trombone; Bob Corwin, piano, and Joe Lopes and Hal Stein, altos. Vocalist Arlene Corwin fits in pleasantly.

"The only thing that will pull the band business out of the hole," Larry said, "is more bands.

"There's so much constructive criticism of hip bands and putting down of others, that it doesn't help things. I'd like to see more emphasis and constructive criticism of all bands. This would help the band business go up."

SONN'S BAND IS an efficiently operated business proposition. His function is solely as leader and music director. The headaches and bookkeeping are handled by a staff, much in the manner of a corporation.

The thinking behind this setup has paid off. The band has repaid all of the money initially invested in it. While other new bands may be struggling to dig out from under a \$15,000 or \$20,000 backing, Sonn's crew is riding along debt-free. It was a struggle to reach the break-even point, but it was accomplished in less than two years.

The business staff co-ordinates the financial work with a search for new locations and jobs for the band to play.

"There are a lot of new things we do," Sonn said. "Industrial trade shows, for one. MCA and GAC book a lot of those. Between that and the school dances and proms, a band can keep busy.

"The dance dates are good money dates, of course. But there just are not enough of them. A band can't really work six or seven days a week. And road trips aren't as long as they used to be." Sonn said.

Working so close to the band's income has resulted in some tight moments. But one management spokesman declared, "We're better off. The other way, you have to give out so many pieces of the band that you could spend the rest of your life buying them back. And you are liable to find yourself with no ownership when you hit big."

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JAZZ PIANISTS: 4

(Ed. Note: John Mehegan, jazz pianist, teacher, and critic for the New York Herald Tribune, has written five articles on popular and talked-about pianists in jazz, each a symbol or leader of a "school" of playing. In the following article, he analyzes the style and contributions of Hampton Hawes.)

By John Mehegan

HAMPTON HAWES is the key figure in the current crisis surrounding the rhythmic (funky) school of jazz piano. He has accepted the difficult task of separating the sound from the fury in the prelix heritage that has evolved from Bud Powell through Horace Silver, Russ Freeman, John Williams, and Pete Jolly.

This role requires talent and intelligence and above all an artistic courage to avoid the "sideman" complex that so many gifted pianists of his school display.

A favorite pastime of these musical brides maids is to listen to Horace play time behind Art Farmer or Hank Mobley. Admittedly this can be exciting, but if pianists are becoming drummers, playing time, maybe Gerry Mulligan was right after all, since, to coin a phrase the extinction of jazz piano seems only a question of "time."

THE BASIC TASK facing Hamp is to rebuild completely the Powell tradition of jazz piano from the rhythmic shambles to which it has descended, furthermore, to place the "horn" line in its proper control in relation to the larger concept of really "playing the piano."

The history of jazz piano for the last 15 years has been a gradual restriction of musical values to a vanishing point of time. Oscar Peterson certainly has brought a mature level of values through Art Tatum and George Shearing, but this is not the Powell-Monk tradition which dominates modern jazz piano.

Hamp's first attack was in the area of technique, in which he is fairly secure. He does not have the brilliance of Oscar, but his lines are clean, his pulses exact. As he probes new levels, new technical problems will arise, and here his personal discipline will stand him well.

He has not been caught in the self-servicing trap of the "original" and squarely faces the problem that repertoire levels as set by Stan Getz, Mulligan and Dave Brubeck are an essential to mature communication.

AT THE MOMENT, Hawes' attack seems directed at the most debilitated area of the problem—the ballad. Rhapsodic in the best Powell tradition, Hamp is learning to build an architecturally sound ad lib style which is far beyond anything Peterson has done in this area. Tatum can only be his mentor

at this point for the fine subtleties, of which Art remains the master.

There is a deep feeling of the archaic blues in Hamp's playing, reminiscent of Leadbelly and the barrelhouse players of the early '20s.

But, it is this almost primitive quality that, up to now, has prevented Hamp from moving into the deeper tonal regions of the keyboard. Undoubtedly, Hamp plays the best blues in jazz piano today, and to transmit this feeling to a higher level, will only come through the medium of repertoire.

At the present, Hamp's repertoire is weak, but he is deeply concerned about this problem and is making a serious effort to broaden this area of his playing. Tunes such as *The Thrill Is Gone* and *Last Night When We Were Young*, will confront Hamp with the more sensitive nuances of moving bass lines and harmonic voicings, which will immeasurably enrich his playing.

To play such tunes as *Stella by Starlight* (♯=138) "up," of course, reduces much of the harmonic implications of the piece to an expression of time; on the other hand, *Autumn in New York* (♯=66), although played at an ideal ballad tempo, does not come off since there is no line to speak of, only reiterated melodic phrases and cascading arpeggios.

THE PROBLEM of the ballad probably will be the last to be solved by Hamp, for this is the most difficult aspect of jazz piano. Part of the problem may come from Hamp's west coast roots, for at least the recent piano releases (Jolly, Levy, Perkins) show a marked disregard for anything under ♯=140.

Another important aspect of the ballad problem lies in the question of 12-key playing, which Hamp has yet to master. So much harmonic color in a key lies in the auxiliary keys surrounding the tension points of the principal key: i.e. the auxiliary keys of the I chord in Eb are D and E; the auxiliary keys of the V chord of Eb are B and A. These usually are unfamiliar keys although they are used continually in "approaches" to the primary functions of Eb.

Particularly in his ad lib work, Hamp employs a profusion of diatonic scales and mechanical arpeggios that eventually will be replaced by more selective devices; but the all over orchestration is good.

His basic weakness remains harmony and voicing although his partial reconstruction of Powell's original aesthetic is already masterful in its dimensions. Like Bud, Hamp seems to possess small hands which means that the one pianist (Tatum) who could be of most value to him, is automatically excluded because of Art's enormous 11-note span.



IT SEEMS STRANGE that at this point, Hamp has not turned to the Mulligan-inspired use of perfect fourths. It is an irony that the strong romantic quality in Hamp's playing leads him to the traditionally extended thirds exhausted by Tatum. The Hindemith tritone could offer Hamp a possible solution to his problem of voicing and further tonal intensity.

An interesting aspect of Hamp's tonal journeys includes an early flirtation with the Shearing-styled locked-hands chords that more than a year ago this writer pointed out was a harmonic way station which Hawes would eventually integrate into a personal concept. He has not as yet fulfilled this prediction.

Hamp faces a decision—either to abandon locked hands or develop them to a point of brilliance beyond that displayed by Peterson in 1949-50. It must be one or the other.

HAMP SOMETIMES fails to make a fine distinction between the minor and half-diminished sevenths. In his *Round About Midnight*, one of his best ballads to date, several half-diminished chords not in the melodic position of flat 5, appear as minor ninths.

In this area of tonal selection and voicing, Hamp might well look to the great architectonic achievements of Cy Walter who, although not a jazz pianist, has extracted the harmonic devices of Ravel, Albeniz, and early Stravinsky, bringing them to the contemporary keyboard. Walter also has small hands and, thus, has avoided the oppressive left-hand 10th, the bane of all contemporary pianists.

Several repeated mannerisms in Hamp's lines pall on the listener after a time. Aside from the ascending cocktail arpeggios which abound in his ballads, often in his up-tempo minor-dominant and half-diminished-dominant cycles, repeated patterns can be heard in the blowing line, but these are unimportant problems.

Hamp is not only "talented," he is also "musical," which is not always the same thing. Above all, Hamp approaches the piano as an orchestral instrument, and this coupled with his intense feeling for Charlie Parker can only lead to the maturing of a great jazz pianist.

Jazz At Brandeis

Some New Areas Are Opened For Jazz By The Work Of A Noted Institute Of Culture And Learning

By The Rev. Norman J. O'Connor,
Roman Catholic Chaplain,
Boston University

IN THE SHADOWY, swampy land that exists between jazz and classical music, Brandeis university last month made soundings for new foundations.

The readings seem to indicate that jazz may well be too immediate and free to be caught in the forms that classicists present, and classical music looks upon jazz as a folk music, not a real competitor or contributor.

The readings show that some think contact of the Brandeis type may result in a third brand of music, whose name we know not, whose form we are just making. No matter the results, the university deserves great credit for giving Jimmy Giuffre, Charlie Mingus, George Russell, Harold Shapero, Milton Babbitt, and Gunther Schuller the opportunity of having music performed in the secure surroundings that only a university can give.

THE COMPOSERS were given their choice of an instrumentation that included piano, drums, bass, vibes, harp, French horn, bassoon, two trumpets, trombone, an alto, tenor, baritone, clarinet, and flute. Each composition was to last not more than seven minutes, and any combination of the above instruments could be used. Most of the composers went over the seven minutes, and most, with the exception of Babbitt, used the full sound of the men available.

I understand there were rehearsals held in New York for approximately a week or so in which the composers were able to meet with the musicians and help on interpretations and arrangements.

What resulted the evening of June 6 sounded much better and much different the following morning when the program was repeated in the auditorium at Brandeis.

The Thursday concert took place outside, and the evening was a damp and cold one, so that weather conditions didn't make instruments too reliable. In the audience there was too much moving around and trying to keep warm to listen closely.

The musicians seemed taut and abashed by what they were playing and the atmosphere and conditions in which they were playing. The following morning's performance made more sense, for a little sleep and a little relaxing brought back normal playing reactions. Obviously, much more rehearsing should have been done.

ALL EVENING through the concerts there were memories of Gershwin, and Stravinsky, and Milhaud, and Copeland, as classical writers made contact with

jazz. In the main, most of them seem out of touch with contemporary jazz, and the works of Shapero and Babbitt, though interesting and fanciful, appeared almost as tricks in which the authors seem to be indulging themselves and the audience.

The 12-tone production of Babbitt was a mass of sounds without meaning, except to a coterie who have spent years developing a taste for what appears to be a most debatable satisfaction. Shapero, flexible and crafty, had a piece that was easy to listen to but which bore little relation to jazz. It was taken from a theme by Monteverdi and reflected the influence through the use of the punning title, *On Green Mountain*.

Transformation by Schuller tried to create a kind of contrast by alternating jazz and classical rhythmic textures after having given some attention to a section that moved from a classical statement into a jazz segment.

All About Rosie by Russell was the most successful of the material by jazz personalities. It was done in the usual Russell style, quite taut and with strong rhythmic tension. It was easily the most distinguishable. The best-written piece, exhibiting controlled writing, was by Giuffre. *Suspensions*, which built on the blues feeling that the author is concerned about presently, was a sonata in which he tried to treat each player as "an individual and to give strong melodic parts with which he can express himself . . . The approach to orchestration is to spread the melodies through all the instruments,

two or three in near unison, or solo, rather than utilize the block-type section work."

Structurally, the composition was well done, but thematic material was not up to style.

Revelations by Mingus had the most interesting material of the concert. The opening movement was most sober, and somber and held great excitement as it moved slowly and with dignity into a single line statement by trumpet and trombone.

Even though he continued to use familiar jazz themes in a much more lyrical manner than we have been accustomed to in Mingus' work, as the center and concluding sections came along, they lack the sonority and fullness that the opening had indicated was coming.

FOR THE JAZZ listener, the entire program lacked the fire and excitement of good jazz. Strangely, these most valuable characteristics of jazz were the most neglected in the concert. None of the compositions had personal contact, bursts of independence, strong emotions. And the scoring and arrangements made the musicians almost devoid of personality and freedom.

Chamber music is always small in voice and detailed in structure, but jazz still carries vibrancy and tension into the slightest of situations.

Nat Hentoff, who introduced the compositions and composers, and Schuller, who conducted most of the material and also composed one of the entries, deserve commendation for their selection of artists and their work.

Included in the program was a performance of Schuller's arrangement of Duke Ellington's *Reminiscing in Tempo*. The work was important as a period piece, one of the first of the works important for this contact of jazz and classical forms, but the performance lacked again the personal spark that Ellington's men used to give it.



A jazz symposium headed by Rev. Norman J. O'Connor was a part of Brandeis university's fourth Festival of the Creative Arts. Left to right are Harold Shapero, Brandeis faculty member; Milton Babbitt, assoc. professor of music at Princeton university; George Russell, jazz composer; jazz critic Nat Hentoff, jazz composers Charlie Mingus and Jimmy Giuffre, and Fr. O'Connor. Another participant, Gunther Schuller, first horn player of the Metropolitan Opera orchestra, is not shown here.

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Down Beat

CROSS-SECTION

STAN KENTON



By Don Gold

FROM BALBOA BEACH in 1941 to Newport in 1957, Stan Kenton has fronted bands which have commanded attention and evoked partisan feeling.

Proud, often defiant, Kenton has made his way with the tenacity of a Bronko Nagurski, defending his band and the sound it expressed. Throughout his career in jazz, his name has been synonymous with individuality.

Leonard Feather, in *The Encyclopedia of Jazz*, writes, "His band has served as a workshop and incubator for many writers and soloists who have achieved their first major exposure through him; moreover, Kenton's own strong personality as spokesman for modern jazz has lent added significance to his efforts."

It is too simple to define Kenton as "controversial."

In an attempt to define him as a person, some of his opinions on a variety of subjects were solicited recently. The results, which follow, present a cross section view of Kenton, the man:

CASEY STENGEL: "If everyone knew his business like Casey does, there'd be no bad business."

ANDRES SEGOVIA: "I've listened to

Segovia for a long, long time. Anything you say about him sounds hackneyed. He's one of the truly great masters."

CREAM OF WHEAT: "I dig it. But just once a week."

JOE GLASER: "He's a good guy to have on your side. He's contributed to jazz by making it possible for groups to stay together and make a living from the kind of music they want to play."

AVA GARDNER: "I'd like to have her sing with the band. She would undoubtedly help the fellows play a lot better."

DAVE BRUBECK: "He's been one of the most abused musicians in jazz. And there aren't many I admire more than Dave."

MICKEY ROONEY: "I think his career is ahead of him, because he's now approaching true greatness. Did you see him on that TV thing, *The Comedian*? Wow! He keeps swinging and swinging."

ETHEL MERMAN: "Broadway needs her, and that's where she belongs."

GREAT DANES: "I could get along without them."

TED WILLIAMS: "I love him for two reasons. First, for what he has given baseball. Second, for his crusade for us. He's been a big fan of ours for a long time."

JASCHA HEIFETZ: "He's the most moving musician . . . I wish he belonged to jazz. In fact, I think he is jazz."

JANE FROMAN: "My sister likes her, and we argue a lot."

COUNT BASIE: "He's about the closest thing I know to a saint, yet remaining a man. He's one of the most sensitive, understanding, and mature people I know. When you're with Basie, you can feel him so much . . . I've had tears come to my eyes."

ERNEST HEMINGWAY: "He's a writer who is driven by the same force that moves jazz. Everything about his literature and personality throbs with the pulse of humanity."

AMES BROTHERS: "They sell quite a few records, don't they?"

PIZZA: "Occasionally."

MEL TORME: "I think Mel's career is ahead of him, too. He's had much growing up to do, and there's no doubt about it; growth comes through pain."

HARRY S. TRUMAN: "It's pretty hard to think about Truman without smiling. There's something about the man that causes this. I guess you have to add it up and say he's a swinger."

LAWRENCE WELK: "I never thought I'd see the day when Lombardo's music would be considered too progressive. Welk's success proves that Lombardo is not as commercial as we all thought.

Welk has even done away with introductions and endings."

CHARLIE PARKER: "It's difficult to say anything to add to what already has been said and given him in the way of tribute through words. Musicians like Parker are much too rare."

SATURDAY EVENING POST: "I never read it."

FRANK SINATRA: "Where do you start? One of the most amazing people in America. As long and as well as I've known him, I find myself asking other people what they know about him, in an effort to determine what makes him tick. He passed the top long ago and he doesn't know how far is up."

ALBERT SCHWEITZER: "He's an example of man's capabilities that few ever fulfill."

SCOTCH: "I dig Old Rarity, but I don't get it all the time."

DUKE ELLINGTON: "Duke has contributed more to big band jazz than anyone of this entire jazz era. He represents talent in every way: composer, orchestrator, organizer, and one very important aspect — his colorful personality."

CORNERED BEEF AND CABBAGE: "Yes, I like it. But once a month."

MODERN ART: "What I know about it, you could put in a thimble. I'm always embarrassed to meet famous painters and to find they know much more about me than I know about them."

HOT FUDGE SUNDAES: "No, no. I never liked ice cream. And I don't go for desserts."

AUTOMOBILES: "I have a German Porsche. The car is a constant source of fascination for me. It's built like a fine watch."

SPRAY DEODORANTS: "I think what the world needs is a spray deodorant without an odor."

Kenton concluded with some last-minute observations:

"My biggest problem is getting jukebox and air play for our records. You know, the music is too strong. The only way I know to meet this situation is to keep up with the demands made on popular music. This can be a dangerous thing, because you're running the risk of offending those who do believe in you."

"Today, jazz is in a precarious state. It needs boxoffice. There are hundreds of attractions, but very few who make it feasible for a club owner to make enough money to pay his bills. Regardless of all the esthetic approaches to jazz, it has to pay its own way. I think jazz is separating the men from the boys right now."

feather's nest

By Leonard Feather

MY FIRST REACTION on picking up *Paris Blues* by Harold Flender (Ballantine Books, New York, 187 pp., \$3; also in paperback edition at 35 cents) was a mixture of dismay and caution.

Another novel about jazz? Which would it be this time: the pitiful saga of a junkie, or the ill-starred interracial romance, or the soul-starved cat who can't stand another moment with Kostelanetz and gives it all up to join Sharkey Bonano?

Happily, it was none of these. Except for one brief, unimportant reference, the subject of narcotics never enters the book; the Negro and white dramatis personae are treated with a degree of understanding rarely found among jazz novelists, and the musicians are never confronted with synthetic esthetic conflicts.

BASICALLY, THIS is a story that attempts to convey, chiefly through the personalities of a group of American expatriates, the curious mixture of motivations that compels them to live in Paris, the confusion of envy and contempt they feel for those compatriots who, visiting them as tourists, ask whether they wouldn't really prefer to go home, and the emotional battle in which the main character is engaged when he falls in love with one of these tourists, a schoolteacher on a conducted tour.

This is Eddie Cook, a Negro saxophonist and bandleader who, discharged from the army in Paris, decided to stay on there and has earned a local reputation, playing at a place called Marie's Cave with a mixed band, enjoying his social freedoms and belligerent toward anyone who dares to suggest that he may miss his native land.

Woven into the story of Eddie and the visiting schoolteacher, Connie Mitchell, are such characters as Benny, the Jewish pianist who has conquered his prejudices and plays in Eddie's band; Michel, a neurotic French Negro guitarist; Marie, a Bricktop type of night club proprietress; Wild Man Moore, a trumpet-playing celebrity on a triumphal visit to Paris (this character is unmistakably limned in the image of Louis Armstrong), and Lillian, a pitiful and lonely spinster who is Connie's roommate on the tour.

IF THESE APPEAR to be stereotypes, it can only be recommended that you find out for yourself how Flender has managed, through sensitive and sympathetic writing, to bring all of them to life in a fashion that is at once authentic and compelling.

These are indeed the kinds of persons you meet around the Paris club where expatriates try to find new roots. More significantly, they talk as such persons talk; there is none of the phony musicians' dialog employed by authors whose knowledge of jazz is based on 30 minutes of conversation at a cocktail party with Harry (The Hipster) Gibson.

Flender evidently is among the minority willing to acknowledge that jazzmen are neither mystics nor illiterates. His direct contact with jazz is

not extensive; he was the writer on that Eddie Condon television series back around 1949 and has dealt with a few jazz appearances on a couple of Sunday morning religious shows.

His knowledge of Paris also is grounded more in the depth of his insight than in its duration, for he spent only a few months there on a couple of visits.

THIS IS BY NO MEANS a profound or pretentious book. A few of the minor characters are superficially drawn, notably the Bohemians in a party epi-

THE DORSEY BROTHERS were always great record makers. All over New York City back in the late '20s Tommy and Jimmy managed to record with every artist who could get a session organized, and if the leader didn't need a trombone or clarinet, the Dorseys would show with their trumpets under arm. After they organized their own individual orchestras, it was a rare month that they didn't have an exclusive recording



contract.

Ironically, Jimmy's *So Rare*, currently riding high on the hit list, looks as though it will be probably the biggest record commercially out of the thousand or more he has made in the past 30 years.

Jimmy, who died June 12, started in the music business at 13, as a cornetist. He was featured on that instrument with Dorseys' Wild Canaries, a home-grown outfit, and when they expanded to Dorseys' Novelty orchestra, Thomas Dorsey Sr. taught Jimmy how to play clarinet and alto sax.

Maybe Jimmy was switched to reeds because younger brother Tommy was coming up and wanted to play cornet. Some years later, Tommy recorded his famous trumpet solos *Tiger Rag* and *It's Right for You* on the Okeh label.

JIMMY WAS INVOLVED in one of the most unusual recording dates that ever came out under Paul Whiteman's name. It happened on Jan. 12, 1928, when a group of 10 jazz artists out of the Whiteman Concert orchestra, which at that time even featured a man playing on a bicycle pump, had a record session at the Victor studios. It is highly probable that Whiteman didn't even know about the date.

The musicians who attended were Bix Beiderbecke, Frankie Trumbauer, Jimmy Dorsey (with cornet), Charles Margulis (trumpet), Carl Kress (guitar, playing on his first New York record date), Bill Rank (trombone, a replacement for Tommy Dorsey and taken into the Whiteman fold at the request of Bix), Min Leibbrook (bass,

sode; and the author's predilection for traditional jazz is evident not only in the tunes named (*Muskrat Ramble*, etc.) but in the occasional sideswipes at present-day jazz styles. But this is never a malicious attitude, nor does it have any real bearing on the characterizations.

What is important about *Paris Blues* is that a nonmusician for once has succeeded in making a group of musicians come to life in a fictional work, has penetrated keenly into their racial attitudes, and has produced an agreeably readable book.

Don't let the corny cover design (saxophone and clarinet with Eiffel tower background) deter you. Just be thankful that this time at least it's not a trumpet crossed with a hypodermic needle.

the hot box

By George Hoefer

A former Wolverine also taken in at Beiderbecke's insistence), Matty Malneck (violin), Hal MacDonald (drums), and the famed Whiteman arranger Bill Challis (piano.)

Some years before, Whiteman had made a record of *San*, which had proved to be a good seller and was one of the most popular tunes of the mid-'20s. It had been recorded in the voodoo style of the times.

For some reason, the above contingent from the Whiteman band decided the previous version of *San* needed to be improved. They worked over the tune all during the date, and it was the only thing that ever came from that session.

BEIDERBECKE WAS ostensibly the leader of Whiteman's trumpet section at that time, and the latter-day *San*, a Challis arrangement, featured a three-way horn chorus with Bix' cornet, Jimmy Dorsey on second cornet, and Margulis on trumpet.

That anyhow is the setup as reported in the various discographies. The chorus itself sounds as if there possibly were three cornets, in which case, some discographers have maintained that the third cornet was played by Tommy Dorsey. The fact that Tommy had left the Whiteman organization shortly before Jan. 12, 1928, doesn't preclude the possibility of his having been on this unusual recording session.

The peculiarity of this date is further borne out by the fact that neither take made that day was released at that time. It was during the middle 1930s that someone at Victor pulled *San* out of the reject file and finally issued the record on Victor 24078. Then, a short time later after the original release, another master was pulled out, also a reject, and included in the *Bix Beiderbecke Memorial Victor* album.

The horn chorus on both versions of *San* have the three horns playing together and sounding like a multi-tape of Bix.

The recording industry, especially Victor and Decca, is going to miss the Dorsey boys. It is true that if a complete discography were compiled of all the records on which Jimmy or Tommy played, it would amount to a large-size book.

Jimmy Dorsey



and Jean Goldkette, earlier in their careers.

Leading his own band during the swing era, Jimmy became identified with the boy-girl swing treatments of pop songs, featuring Bob Eberly and Helen O'Connell. The band appeared in three major films: *The Fleet's In*, *Lost in a Harem*, and *Four Jills in a Jeep*. Jimmy broke up his band and later combined with Tommy in leadership of his younger brother's band. They were featured for several seasons on the *Stage Show* TV program as summer replacements for Jackie Gleason on CBS-TV. In 1955, *Stage Show* became a regular part of the CBS-TV schedule, complementing Gleason's *Honeymooners*.

JIMMY IS SURVIVED by his mother, Mrs. Theresa Dorsey; a sister, Mrs. Anthony Lisella; and a daughter, Mrs. Julie Hilton.

Hundreds of his fans viewed his body at the Frank Cronin funeral home in Manhattan, and attended a requiem mass in St. Patrick's cathedral June 15. He was buried in Annunciation church cemetery, Shenandoah, Pa.



In the mid-forties, the Jimmy Dorsey band included vocalist Patti Palmer, now Mrs. Jerry Lewis.

"JIMMY DORSEY's life story stacks up with the best of them. And Jimmy needs no press agent to make it 'colorful and interesting.'

"Unlike his younger, more aggressive, and more temperamental brother Tommy, Jimmy has always gone along in an even groove, consistent in his behavior from the time he gets out of bed until he leaves the bandstand late in the morning.

"His friends are legion. The men in his band idolize him, as a person as well as a musician. The same cannot be said for many another top name leader."

These were Dave Dexter's words in the March 1, 1941, issue of *Down Beat*.

They assume added significance now, as a personification of Dorsey's life, a life ended by cancer in a New York hospital June 12 after 53 productive years.

HOWARD CHRISTENSEN, Dorsey's personal manager from 1945 to 1948, had some additional words to say about Jimmy.

"The irony of it all is that for so many years he tried to get a hit record, and couldn't. Now he has one," Christensen said.

"You know, he was a very quiet, reserved guy; even though he often appeared in public with many friends, he was a lonely person. He felt he had lost many things, including a family of his own. And, too, since Tommy died, he talked about Tommy often. He felt that the business wouldn't be the same without him. He was determined to carry on despite Tommy's death and his own ill health," Christensen noted.

"Jimmy was a deep, warm, sincere guy. He always carried an address book with his friends listed, and he'd always call when he was near. He was free

with the buck, always the first guy to reach for a check. He spent freely on his friends; he always went first class.

"I'll remember him as a genuinely sympathetic guy. He didn't want to hurt anyone. And once he liked someone, he couldn't be offended by anything," Christensen concluded.

JIMMY DIED less than seven months after younger brother Tommy choked to death in his sleep.

Death came as executives of Fraternity Records were preparing to honor Jimmy with a gold recording of his latest hit, *So Rare*.

Jimmy had been hospitalized, on and off, since shortly after Tommy's death last November. Although the quarrels between the brothers in earlier years had been legendary, their musical and business partnership in recent years had been tight and profitable. Jimmy was shattered by Tommy's tragic death.

He had taken leadership of the band they both headed, but soon turned over music directorship of the group to trumpeter Lee Castle. He underwent surgery in Doctor's hospital, New York, for a growth on his lung, but never fully recovered enough to return to the bandstand.

Like Tommy, Jimmy's early musical education came from his father, and early band experience was with the Wild Canaries, later called the Scranton Sirens. He was one of the original members of the Red Nichols Five Pennies.

HE AND TOMMY fronted the Dorsey Brothers orchestra, which had chairs filled by Glenn Miller, Bunny Berigan, Ray McKinley, and others. A quarrel broke up this band, and the brothers went their separate ways to success. They played together in the bands of Paul Whiteman, Ben Pollack,



In 1951, Jimmy Dorsey participated in a bandleaders' reunion in New York. Shown here are (seated): Georgie Auld, Woody Herman, Tommy Dorsey, Jimmy Dorsey, Jimmy Palmer, Bobby Sherwood, and Sonny Dunham, and (standing): Les Elgart, Johnny Long, Frankie Carle, and Art Mooney.

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popular records

CONNIE BOSWELL AND ORIGINAL MEMPHIS FIVE

Connie Boswell and the Original Memphis Five in Hi-Fi (RCA Victor 12" LP LPM-1426) brings together a sextet of veteran musicians, four of whom played in generic bands of the 1920s, and a singer who, as part of a celebrated vocal trio, was prominent on the jazz fringes in the '30s. Connie never worked with the Original Memphis Five, but the use of three-fifths of its personnel (Miff Mole, Frank Signorelli, Jimmy Lytell) and of drummer Tony Spargo (Sbarbaro) of the Original Dixieland Jazz Band was an effective gimmick dreamed up by Victor's Fred Reynolds. Connie sings on seven of the dozen tracks. Billy Butterfield's trumpet is a powerful force throughout, and Miff is still making it.

We have a few reservations: the kazoo, played by Spargo, is an instrument for which we never developed a sensitive appreciation; *When My Sugar Walks Down the Street* was a poor choice—because of its short chorus, she has to sing the same lyrics three times; and if we never hear the *Saints* march in again until our own number is called, that will still be too soon.

But *Make Love to Me* (alias *Tin Roof Blues*) and most of the other tracks, both vocal and instrumental, are good nostalgia for older listeners, and Connie sounds as if she's having herself a ball. (L.F.)

ROSEMARY CLOONEY AND HI-LO'S

Rosie and the Hi-Lo's have fun with a dozen standards in *Ring Around Rosie* (Columbia CL 1006), and it's generally a ball to hear. The group is in fine voice, and except for a few stretches into the jetstream, sing tastefully and refreshingly hip.

Rosie, with the warmest vibrato in a cool-toned voice, has *Love Letters*, *I'm Glad There Is You*, and *Everything Happens to Me* all to herself. With the HLs, she sings *How About You*, a bouncing *Doncha Go Away Mad, Together*, and *What Is There to Say?* The group is on its own on such as *Moonlight Becomes You*, *I Could Write a Book*, and a fine *Solitude*. Lots of tongue-in-cheek and musicianship here. (D.C.)

SAMMY DAVIS JR.

Sammy Sings (Decca DL 8486) is the fifth Decca chapter of Davis' show business history. Here, backed by the orchestras of Jack Pleis, Sy Oliver, and Morty Stevens, he presents a fine array of material, sung in typically uninhibited fashion. Included are *The*

Lady's in Love with You; *OO-Shoo-Be-Do-Be*; *The Gypsy in My Soul*; *Will You Still Be Mine?*; *Doncha Go 'Way Mad*, and *Perdido*.

Much of this is untutored tooting, but there are some inspired moments, relatively free of technical inconsistencies, including a rough-and-ready *Perdido*. Some of the flawless rhythmic sense inherent in Davis' dancing comes through in his singing, which makes listening worth while. Nothing subtle here, but there are some driving moments. (D.G.)

BOBBY DUKOFF

Tender Sax (RCA Victor LPM 1446) is the third mood album combining the tenor saxophone of Dukoff with the tasteful backing of the Ray Charles chorus. In this set, additional backing is provided by an orchestra including such jazzmen as Urbie Green, Lou McGarrity, Dick Hyman, Eddie Bert, Joe Wilder, Osie Johnson, and Milt Hinton. The result as annotator George Simon writes, is "mood music with jazz overtones."

The tunes, presented in excellent taste, include *Alone Together*; *Georgia on My Mind*; *Can't We Talk It Over?*; *Almost Like Being in Love*; *Love Is Here to Stay*, and *We'll Be Together Again*. Dukoff's sensibly played tenor and the well-integrated sound of the Charles singers make this a thoroughly enjoyable collection. Recommended for those who like to select their own background music. (D.G.)

JULIETTE GRECO

There are few female singers who can create visual images as vividly as Miss Greco. In *Greco* (Columbia CL 992), she sings, in French, a dozen warm, throbbing, sometimes somber, always moody chansons. Four of the songs have lyrics by Francoise Sagan, author-automobilist, and one of them is a gray-toned *La Valse* which will stay with you long after the track has played through.

There's also a giddy *La Guinche*, complete with love-giggles and sighs that say, "well . . . maybe . . ." Miss Greco projects the same intensity of drama that marks the offerings of Edith Piaf but is not so flamboyant. (D.C.)

SKITCH HENDERSON

Henderson has done many things, from conducting symphony orchestras to serving as part-time comedian in association with Steve Allen. In *Sketches by Skitch* (RCA Victor LPM 1401) he applies his concepts of tone color to a dozen tunes, including *Soon*; *All the Things You Are*; *Impossible*; *In a Sen-*

timental Mood; *East of the Sun*; *Dancing on the Ceiling*; *Mood Indigo*, and *If I Love Again*.

He utilizes reeds and French horns to create desired effects; for example, there are seven flutes on *Dancing* and six bass clarinets on *Again*. On four tunes, Henderson plays piano, with a rhythm section and two French horns.

The results are uneven, ranging from the simple to the ostentatious. It is not always true that experimental instrumentation enhances the communication of a given composition. In the small-group tracks, there is less of this, and for me they are the most satisfying. Essentially, this is an interesting, but not completely successful, attempt to give standards a tonal transfusion. (D.G.)

MARAIS AND MIRANDA

Africana Suite (Decca DL 9047) is Josef Marais' ambitious setting to music of Alan Paton's novel-play *Too Late the Phalarope*. With his wife, Miranda, and a well-selected chorus, Marais explores some of the aspects of South African society in song. The suite, consisting of four parts, contains 11 songs or chants, including selections in native dialect and English. The suite, perceptively conceived and performed, is a pertinent, moving commentary, far more penetrating than comment here can indicate.

The second side of the Marais and Miranda set includes seven songs of spirit and humor, including folk songs from Holland, Ireland, England, and The Netherlands. All are performed in charming fashion by the able duo.

The LP itself is a valuable supplement to Paton's creation, in terms of defining one of the world's most troubled societies. This Marais-Miranda contribution is one of social significance and genuine musical value. (D.G.)

FRANCES WAYNE

The voice of Miss Wayne has gained in depth and maturity since it was heard in the '40s with Charlie Barnet and Woody Herman. On *Frances Wayne* (Brunswick BL 54022), a dozen standards are collected, including *Happiness Is Just a Thing Called Joe*; *Miss Otis Regrets*; *Am I Blue?*; *Mean to Me*; *Siboney*, and *A Hundred Years from Today*.

Although she hasn't been too active of late, this LP is a welcome return for Miss Wayne. She still sings a firm cut or two above many, many of the vocalists breaking big today. Note how she brings out the meaning of words through dynamics and, when needed, a gradual opening of vibrato. Backing is by hubby Neal Hefti. (D.C.)

jazz records

Records are reviewed by Dom Cerulli, Leonard Feather, Ralph J. Gleason, Don Gold, and Jack Tracy and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Kenny Burrell

KENNY BURRELL—Blue Note 12" LP 1543: *Get Happy; But Not for Me; Mexico City; Moten Swing; Cheetah; Now, See How You Are; Phinipi; How About You?*

Personnel: Kenny Burrell, guitar; Tommy Flanagan (Tracks 1, 4, 5, 6, 7, 8) and Bobby Timmons (Track 3), piano; Paul Chambers (Track 1), Sam Jones (Track 3), and Oscar Pettiford (Tracks 4, 5, 6, 7, 8), bass; Kenny Clarke (Track 1), Arthur Edgehill (Track 3), Shadow Wilson (Tracks 4, 5, 6, 7, 8), drums; Candido (Track 1), conga drums; Kenny Dorham (Track 3), trumpet; J. R. Montrose (Track 3), Frank Foster (Tracks 5, 6, 7), tenor.

Rating: ★★★★★

Burrell is a guitarist of considerable depth and talent. On this collection, he contributes a gleaming ballad solo on *But Not for Me*. The feeling and the artistry on this track alone are well worth the price of admission.

Burrell can swing, too. On *Get Happy*, where the group is a five-member rhythm section, he boots the group, and, in turn, is booted by Candido's driving congas.

Mexico City recorded by a sextet on location at Cafe Bohemia, spots Burrell building choruses like a horn, but falling back on a repetitive cliché as a sort of breather before digging into a more creative line. Dorham disappears on this track. After some rather aimless wandering, he appears to have settled into a line of improvisation,

only to flounder again before returning to the head.

Tracks 4 through 8 have the same basic rhythm section, with Frank Wess the horn on the final three. *Moten Swing* is easy, relaxed, not too inspired, but with fine Burrell and fair to good Flanagan. The over-all sound is in the Shearing vein.

Flanagan gets to roaring on the sides with Foster. On *Phinipi* and *How About You?*, his choruses are fleet and forceful. Burrell also has a ball. Foster blows with taste and guts. Wilson's fours on *How About You?* are more successful than on *Cheetah*, but his rhythm work on these tracks is excellent. Pettiford is an asset.

Burrell is a guitar man to watch. (D.C.)

Lou Donaldson

WAILING WITH LOU—Blue Note 12" LP BLP 1545: *Caravan; Old Folks; That Good Old Feeling; Move It; There Is No Greater Love; L. D. Blues.*

Personnel: Donaldson, alto; Donald Byrd, trumpet; Herman Foster, piano; Peck Morrison, bass; Art Taylor, drums.

Rating: ★★½

Donaldson was the Cannonball of his day. We hope you appreciate the fine irony of this statement. Lou came too late to be Bird and too early to

be the posthumous successor. He is, nonetheless, among the more persuasive altos of the hundreds in Parker's ineluctable shadow.

Caravan is a little too percussive for my ears, though the exotic rhythmic threads and Art's expert work certainly are tailored for many tastes. *Old Folks*, of which Bird's version was cluttered up by a vocal group, is unencumbered and quite moving in the hands of Lou, Don, and the block-chording Foster.

Feeling, says Ira Gitler, "will make you feel as good as if money, even the smallest denomination, is raining from the sky." But he's wrong; it's not quite based on the changes of *Pennies from Heaven*. Almost, though. He should have added that *Move It* will make you feel fine and dandy. It does, and is.

Byrd plays with sober and melodic simplicity on the ballads; his colorless tone occasionally gives an automatic quality to his up-tempos. Lou's execution and ideation generally are excellent, though now and then he inserts a quote and does it with less wit and relevance than Parker.

L. D. Blues is medium-bright blues. Though only five minutes long, it has at least a semblance of routining, with the horns riffing to climatic effect during Foster's solo. Lou is a true maitre de funk in the paying of his blues dues.

Nothing challengingly new here but plenty of medium-rare meat into which the followers of Blue Note's admirable hard bop school can get their teeth. (L.F.)

jazz best-sellers



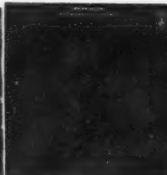
1
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Contemporary 3527



2
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Concert by the Sea
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3
Duke Ellington
At Newport
Columbia 934



4
Miles Davis
*'Round About
Midnight*
Columbia 949



5
Duke Ellington
Drum Is a Woman
Columbia 957



6
Ella Fitzgerald
*Sings Rodgers
and Hart*
Verve MG-4002-2



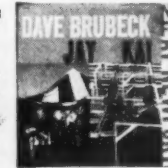
7
Art Pepper
*Meets the
Rhythm Section*
Contemporary C 3532



8
Four Freshmen
*Four Freshmen and
Five Trumpets*
Capitol T 683



9
Dave Brubeck
*Jazz Impressions
of U.S.A.*
Columbia CL 984



10
Dave Brubeck
*And J & K
At Newport*
Columbia 932

Here are the 20 best-selling jazz record albums in the country. This biweekly survey is conducted among 300 retail record outlets across the country and represents a cross section of shops, not just those which specialize in jazz.

11 Frank Sinatra <i>A Swingin' Affair</i> Capitol W 803	12 Nat Cole <i>Love Is the Thing</i> Capitol T 824	13 George Shearing <i>Latin Escapade</i> Capitol T 737	14 Nat Cole <i>After Midnight</i> Capitol T 782	15 Jimmy Giuffre <i>Jimmy Giuffre 3</i> Atlantic 1254
16 Erroll Garner <i>Most Happy Piano</i> Columbia 939	17 Gerry Mulligan <i>Mainstream of Jazz</i> EmArcy 36101	18 Count Basie <i>April in Paris</i> Verve MG-8012	19 Barney Kessel <i>Music to Listen to Barney Kessel By</i> Contemporary C 3521	20 Chris Connor <i>He Loves Me, He Loves Me Not</i> Atlantic 1240

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OLIO.....7084
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Two of the stand-out soloists with the Count Basie band, trumpeter THAD JONES and sax-flutist FRANK WESS "stretch-out" over the superb writing of TEDDY CHARLES and MAL WALDRON. The album catches fire from THAD JONES' bristling trumpet and FRANK WESS' wailing flute."

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KENNY BURRELL.....7088
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BILLY TAYLOR TRIO AT TOWN HALL.....7093
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Eight Trombones

TROMBONE SCENE—Vik 12" LP LX-1087: Slim Jim; It Could Happen to You; Sorta Rumbish; Hackin' Around; Indiana; Plungin' In; Ham Bone! Out of Nowhere; Sonny's Side; Up and Out.

Personnel: Jimmy Cleveland, Urbie Green, Eddie Bert, Frank Rehak, Sonny Russo, Willie Dennis, Jimmy Knepper, Tommy Mitchell, trombones; Elliot Lawrence, piano; Barger Jones, bass; Sol Gubin, drums.

Rating: ★★½

This is what can happen when eight good trombonists gather for a session: some top-drawer material and an always interesting album a full cut above the standard for blowing dates.

High-water marks here are Cleveland's inspired playing on *Slim Jim*, and Green's glossy-toned version of *It Could Happen to You*. Most cohesive of the originals is Ollie Wilson's *Sorta Rumbish*, with solos by Bert, Rehak, Dennis, and Green. Rehak's bite and force are more impressive in his solo spots on *Rumbish* and particularly so on *Plungin' In*, than on his solo vehicle, *Hackin' Around*. It appeared that he set himself a pace in the smaller solos which was difficult to sustain over a full composition.

Russo, too, is nearly more exciting on *Plungin' In* than on his *Sonny's Side*. Russo's strong-toned blowing blazes on both tracks. Forceful, too, is Knepper on *Plungin' In*, in which he solos with a rough tone and a feeling of power restrained.

The writing quality varies. Weaker vehicles are supported by the variety of tone colors achieved in section passages in the background. Bert's solos and his *Ham Bone* show that he is a trombonist taken too much for granted.

A good effort all around, but the packaging is marred by the consistent misspelling of Rehak's name throughout. (D.C.)

Tyree Glenn

AT THE EMBERS—Roulette 12" LP R-25009: Sinbad the Sailor; What Can I Tell My Heart?; Lonely Moment; After the Rain; Tyree's Tune; Until the Real Thing Comes Along; Without a Song; I Thought About You; How High the Moon; I Wanna Be Loved; Too Marvelous for Words.

Personnel: Glenn, trombone and vibes; Harold Baker, trumpet; Marry Osborne, guitar; Hank Jones, piano; Tommy Potter, bass; Jo Jones, drums.

Rating: ★★½

There are a few moments when the ex-Ellington trombonist and his cohorts present unadorned, warm sounds. For the most part, however, the musicians do not live up to their potential. For example, *Tune*, on which Glenn plays trombone, and *Thought*, on which he plays vibes, are relatively tasteful. *Without*, on the other hand, is turned into nightmarish extension of the Bubber Miley-Tricky Sam Nanton influence, with Glenn at times impersonating a dinosaur gargling lye.

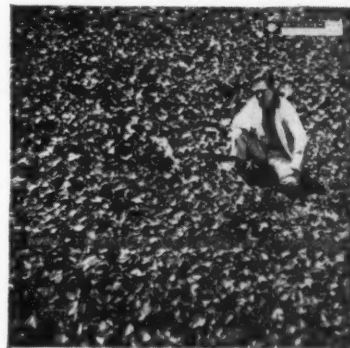
The members of Glenn's group have shone in other contexts. Here, they seem hampered by a lack of blowing room; on several tunes, there is barely enough time to include brief solos after the melody is stated. The rhythm section, with Miss Osborne functioning more as a member of the section than as a soloist, supplies adequate support. Baker blows reasonably well, considering the limitation on the length of his statements.

Despite the background of the musicians and the fervent efforts they've made for jazz in the past, I found that much of this LP was too pallid for my taste. It also seems to me that the rubber plunger should be used with

PCP 6016.



TORMÉ TORMÉ TORMÉ TORMÉ



Bethlehem Records presents Mel Tormé's "California Suite." Although many sections of the suite stand as individual musical entities, the composition is a complete work. To preserve the feeling of continuity therefore, no separate tracks have been made.

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taste as a means of obtaining certain tonal effects or mounted on a long wooden handle and used in an entirely different manner. (D.G.)

Jazz for Playboys

JAZZ FOR PLAYBOYS—Savoy MG 12" LP MG-12095: *Playboy*; *Miss Blues*; *Baubles, Bangles, and Beads*; *Low Life*; *Pin Up*; *Blues for a Playmate*.

Personnel: Frank Wess, flute and tenor; Joe Newman trumpet on Tracks 1, 2, and 4 only; Ed Thigpen, drums; Eddie Jones, bass; Kenny Burrell, solo guitar; Freddie Green, rhythm guitar; Gus Johnson, drums on Tracks 3 and 6.

Rating: ★★★½

Very nearly a four-star session and certainly one of the most interesting in recent weeks on the solo level. As you see, it's chiefly another Basie splinter group with Burrell as an invigorating extra silver.

Wess is his usual self-possessedly, smoothly swinging self, playing great tenor (especially on *Baubles*) and several flawless flute solos. Joe Newman, heard on three tracks only, is worth his weight in mutes—gold-plated ones.

Five of the six themes are originals—respectively by Ernie Wilkins, Newman, Johnny Mandel, Wess, and Burrell. *Baubles*, at an up tempo with the melody syncopated, makes a surprisingly boppish opus. *Low Life*, taken not quite as slowly as on the Basie version, does well by that funk-founded, time-honored 16-measure harmonic pattern.

Burrell is quite wonderful, both in his facile, fertile solos and in background and ensemble capacities; he shoulders at least a third of the share of credit. As for the rhythm section, I have always been a fervent Green fan and always shall be, for he is the Count's perfect foil; but here, in the absence of a piano to provide the essential comping, a rhythm guitar strumming continuously has something of the effect of an old lady crocheting at Birdland.

It's a pity, too, that the two blues between them take up more than 20 minutes, with nothing but the sketchiest of heads as themes; fortunately the quality of the improvisation almost compensates. Recommended for playboys and even playgirls. (L.F.)

Hank Jones

HANK JONES QUARTET—Savoy LP MG-12087: *Moonlight Becomes You*; *Relaxin' at Camarillo*; *Minor Contentions*; *Spontaneous Combustion*; *Sunday in Savannah*.

Personnel: Jones, piano; Bobby Jaspar, flute; Paul Chambers, bass; Kenny Clarke, drums.

Rating: ★★★

Recorded a year or so ago, this is yet another liberal helping of the confident, nonaggressive modern swinging of Hank, and of the Picasso-like dual face of Chambers' seen in profile pizzicato and in front-face arco.

And there is an additional area of interest, for Jaspar is a man to be reckoned with among the future flutists. If this is how much he could wait a year ago, he is probably cooking better by now. Klook offers his usual sturdy support and mercifully avoids a drumnastics exhibition, often inevitable in combos this small. His fours are fine.

The LP's only shortcoming is, so to speak, its longcoming. *Camarillo* is 12 minutes of ad lib blues, with 28 seconds at top and bottom played almost in unison by Jones and Jaspar; *Combustion* is 7½ minutes of same. In a night club, crazy. If solos are solid, you sit and listen; when fours are

bores, you nip and miss 'em. But on a record, no, man. Five tracks in 36½ minutes of music, with a bare skeleton of arrangement, in these days of a mile of music a minute, can scarcely be unique.

Eight or 10 tracks, each with the solos bolstered by enough inspired routine to integrate the men as a quartet rather than just four cats accidentally found together on a gig, could have made this a five-star session, for individually all are first-rate.

Even as it is, it's a listenable set and, with this reservation, can be recommended—especially to flute collectors and the growing gang of Hank's fans. (L.F.)

Thad Jones

MAD THAD—Period 12" LP 1208: *Jumping for Jane*; *Bird Song*; *Mad Thad*; *Cat Meets Chick*; *Whisper Not*; *Quiet Sip*.

Personnel: Tracks 1, 3, 5—Thad Jones, trumpet; Frank Foster, tenor; Jimmy Jones, piano; Jo Jones, drums; Doug Watkins, bass. Tracks 4, 6 Thad Jones, trumpet; Frank Wess, tenor & flute; Henry Coker, trombone; Tommy Flanagan, piano; Elvin Jones, drums; Eddie Jones, bass. Track 2 same as tracks 4, 6 but with Coker out.

Rating: ★★★

Somehow, despite the competence of all involved here, this LP leaves me dissatisfied. Possibly it is that Thad's dry tone is heard in a framework and under conditions that make it sound a little less interesting than usual; possibly it is that too much is expected of him based on his previous standards. Possibly, too, it is simply that too many Joneses spoil the pot. I don't know. All I can faithfully report is a lack.

The album has bright spots, naturally: *Bird Song*, on which Thad plays a muted chorus which builds well and on which both Flanagan and Wess make statements of beauty; and *Whisper Not* which is a fine blue mood and sports a tenor solo by Foster that is exceedingly effective in its simplicity. It is for these two tracks that the ★★★ rating goes. For the rest it is a real long player. (R. J. G.)

Lee Morgan

LEE MORGAN SEXTET—Blue Note 12" LP 1541: *Whisper Not*; *Latin Hangover*; *His Sister*; *Slightly Hep*; *Where Am I?*; *D's Fink*.

Personnel: Morgan, trumpet; Hank Mobley, tenor; Kenny Rodgers, alto; Horace Silver, piano; Paul Chambers, bass; Charlie Persip, drums.

Rating: ★★★★★

Chambers very nearly strolls off with honors in this fine collection of well-integrated small-group playing. He is virtually a section by himself. In the Benny Golson *Latin Hangover*, particularly, Chambers waits so behind the horn soloists that the excitement they provide is that much more intensified. Notice, too, how he drops behind when Silver solos, only to return with vital punch when the ensemble or the horns individually come back. This set is an excellent example of tasteful and at the same time virile bashing.

Lee comes through on the promise he showed earlier with a dazzling variety of moods and a constant, sure flow of ideas. He conveys the impression of knowing exactly what he wants, and of getting it, at all times. That may sound paradoxical, but there are many instances of soloists building illogically or to a contrived climax.

Here, Lee makes excellent improvisatory use of the frameworks provided him by Golson and Owen Marshall (Owen's contributions are the enigmatically titled *His Sister* and *D's Fink*). Morgan is particularly effective

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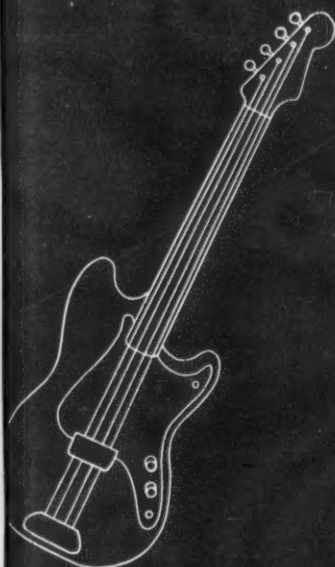
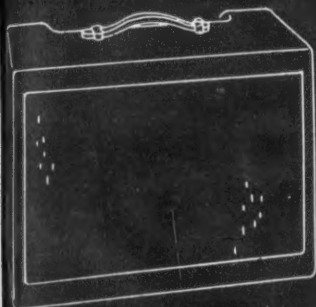
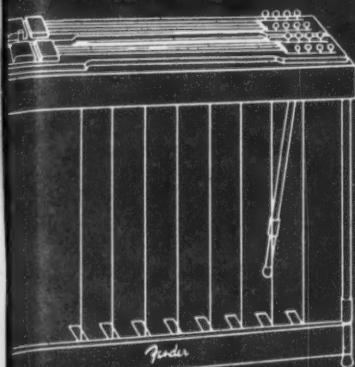
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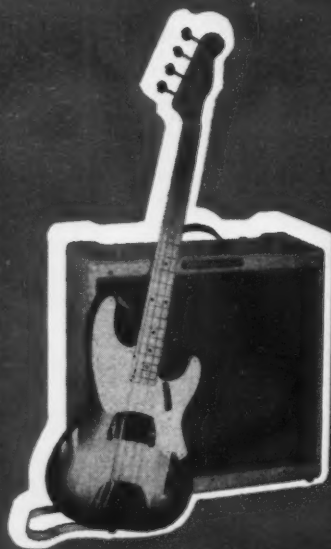
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Size: Height—20"; Width—22"; Depth—10"

ESQUIRE GUITAR AND SUPER AMP

ESQUIRE GUITAR

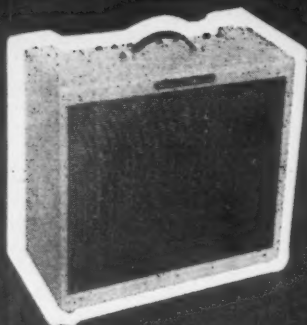
Many outstanding Fender features are to be found in this economically priced modern instrument, and it is a most outstanding performer in the low price field. The Esquire guitar features a beautifully finished blonde hardwood body, white maple neck with adjustable truss rod, white pickguard, two-way adjustable bridge, adjustable pickup, tone and volume controls, three-way tone change switch.

SUPER AMP

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Size: Height—18½"; Width—22"; Depth—10½"

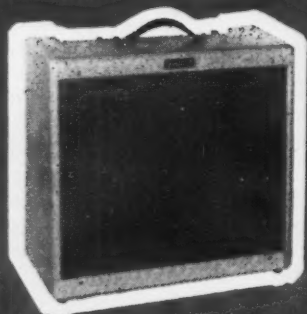
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BANDMASTER AMP

Recommended where high performance at moderate cost is important. Flexible tone control system of this amplifier makes it extremely useful for any electrical musical instrument. Chrome plated chassis, on-and-off switch, ground switch, standby switch, bass, treble and presence tone controls, two volume controls and four input jacks. It employs three heavy duty 10" Jensen speakers for undistorted high fidelity output. A favorite of hundreds of professional and non-professional musicians.

Size: Height—21½"; Width—22½"; Depth—10¼"

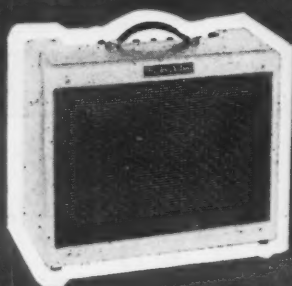


PRO AMP

The Pro Amp is practically a fixture in the world of amplified musical instruments. It is as equally adaptable for steel or standard guitar amplification as it is for piano, vocals or announcing. Its rugged dependability is well known to countless musicians throughout the world.

It features the solid wood lock jointed cabinet, covered with the regular Fender brown and white diagonal stripe luggage linen; chrome plated chassis, 15" heavy duty Jensen speaker, ground switch, standby switch, on-and-off switch, bass, treble and presence tone controls, two volume controls and four input jacks.

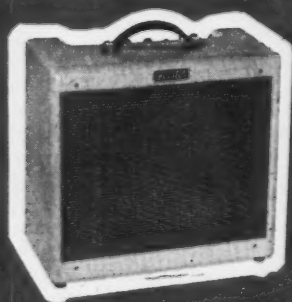
Size: Height—20"; Width—22"; Depth—10"



DELUXE AMP

The Deluxe Amp is as modern as tomorrow and will give long lasting satisfaction to the owner. This amplifier is outstanding in its class and embodies the following features: top mounted chrome plated chassis, heavy duty 12" Jensen speaker; ground switch, on-and-off switch, panel mounted fuse holder, bull's-eye pilot light; tone control, two volume controls, three input jacks. It also has the extension speaker jack mounted on the chassis and wired for instant use. It is an exceptional performer, both for tone and for volume in its price class, and represents one of the finest values available.

Size: Height—16¾"; Width—20"; Depth—9½"



PRINCETON AMP

The Princeton Amp is the result of much effort on the part of the Fender Company to combine in one instrument, those features which have been suggested by teachers, dealers and players.

This amplifier is a composite of these recommendations which combine to make it an outstanding unit. It is rugged in its construction and has the top mounted chrome plated chassis, on-and-off switch, tone control, volume control, two input jacks, bull's-eye pilot light and panel mounted fuse holder. It employs a heavy duty 8" speaker and provides 4½ Watts output. It will give faithful reproduction and will stand a terrific amount of abuse. The case is rugged and covered with the regular airplane luggage linen.

Size: Height—16½"; Width—18"; Depth—8¾"

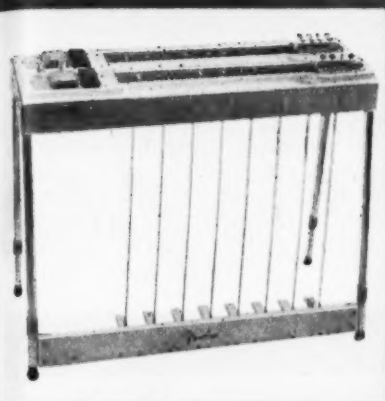
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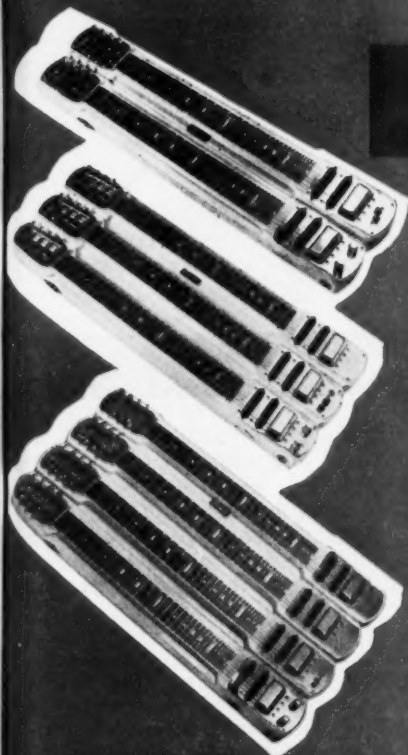
The new Fender 1000 Pedal Guitar is, without a doubt, the most advanced instrument of its type on the market today. It is strikingly beautiful and employs only the highest quality materials for dependable performance and to take hard professional use. It features 8 pedals which operate 16 pulling cables. Each of the 16 strings have individual sharpening and flattening levers which may be raised or lowered as much as one and a half tones.

It is possible to obtain 30 useable tunings with one hook-up pattern. This pattern may be revised partially or entirely in a few minutes time. Pedals may be used singly or in any combination with any of the levers on either neck. This instrument is the answer to every guitarist's desire for unlimited tuning combinations, unexcelled tuning accuracy, ease of playing, plus the finest materials and workmanship.

In addition to all these features the instrument is ruggedly built to take hard professional use. The aluminum-magnesium frame precludes detuning when the pedals are used, and temperature changes have no detuning effects. All working parts are of case-hardened steel and top mounted units are heavily chrome plated. The instrument is convenient to carry or store in the auto trunk or back seat, and can be set up or disassembled in three minutes.

24½" string length. Available with ten pedals by special order.

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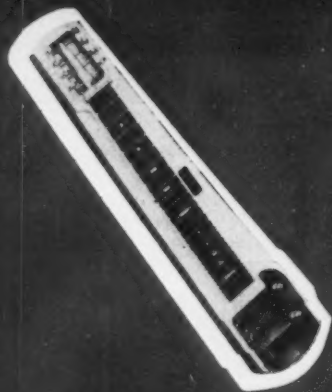
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These instruments are fitted with adjustable bridges in order that intonation may be adjusted any time to compensate for different string gauges, assuring that the instrument will always be in perfect tune. It is possible to string one of the necks with special bass strings, allowing a tuning an octave lower than the ordinary steel guitar tuning. Professional players who have used such a combination find they can develop new sounds and effects which heretofore have been impossible.

The Stringmaster is mounted on 4 telescoping legs which provide a variable height from sitting position to standing position. All critical parts are case hardened and designed to prevent ordinary wear from occurring.

Both professional and non-professional steel guitarists will find the Stringmaster steel guitars to be the finest of their type on the musical market providing the most advanced instrument design features and playing qualities.

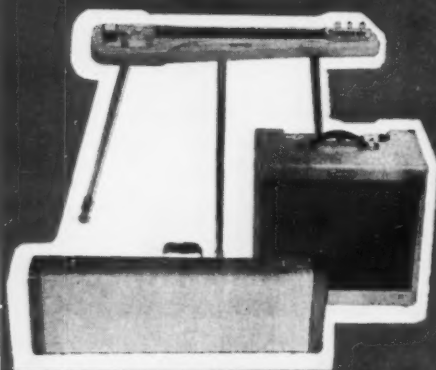
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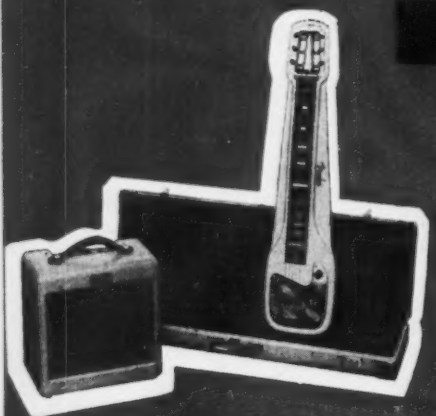
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The Studio Deluxe Set represents the finest of its kind on the market today. It incorporates all the superior features recommended by teachers, studio operators and music dealers. The Studio Guitar provides these outstanding features: fully adjustable bridge with swing type bridge cover, fully adjustable high fidelity pickup, hardened steel bridge and precision grooved nut, top-mount input jack, recessed one-piece patent head and three chromed inset leg flanges which receive the telescoping legs.

The Fender Princeton Amp is supplied with this set. It has two input jacks, tone control, volume control, on-and-off switch, jeweled panel light, extractor type fuse holder, a heavy duty 8" speaker and produces 4½ watts of excellent quality distortionless power.

The Studio Guitar case is of hardshell construction and has a separate leg compartment. It is covered with the same durable material used on the amplifier to make a matching set.

Amp Size: Height—16½"; Width—18"; Depth—8¾"



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Fender has done it again with the Champ Student Set — it is one of the finest low-priced guitar and amplifier combinations on the musical market.

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Size: Height—12½"; Width—13¼"; Depth—8"

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The modern tremolo circuit of the Vibrolux Amp assures outstanding amplification qualities and performance characteristics. The circuit incorporates the latest control and audio features to make it the finest amplifier of its type in its price range. A Jensen 10" heavy duty speaker is used in this amplifier. Controls include tremolo speed control, tremolo depth control, volume control, plus three input jacks, on-and-off switch, jeweled pilot light and extractor type fuse holder, all of which are located on the top-mounted chromed chassis. A remote tremolo foot control switch is included with the Vibrolux Amp.

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MUSICMASTER THREE-QUARTER SIZE GUITAR

The Musicmaster Guitar incorporates many outstanding features to make it the favorite in the low-price field. It is beautifully finished and features the comfortable, fast-action Fender neck with adjustable truss rod and modern head design. Adjustable bridge affords variable string height and length for playing ease and perfect intonation.

HARVARD AMP

The Harvard Amp provides distortionless amplification, portability and ruggedness, plus the assurance of long, faithful service. Its design affords excellent amplification at a conservative price. It employs a heavy duty 10" Jensen speaker. Top-mounted chrome-plated chassis provides easy access to the controls, which include: volume control, tone control, three input jacks, on-and-off switch, bulls-eye pilot light and extractor type fuse holder. Amplifier cabinet is made of $\frac{3}{4}$ " solid wood with lock-jointed construction and is covered with abrasion resistant airplane luggage linen.

Size: Height—16½"; Width—18"; Depth—8¾"

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A most outstanding instrument on today's musical market: true Mandolin tone, graduated neck with 24 frets provides fast comfortable playing action, plus cutaway design for convenient access to top frets. Solid wood body is beautifully finished and comfort contoured to fit the player's body.

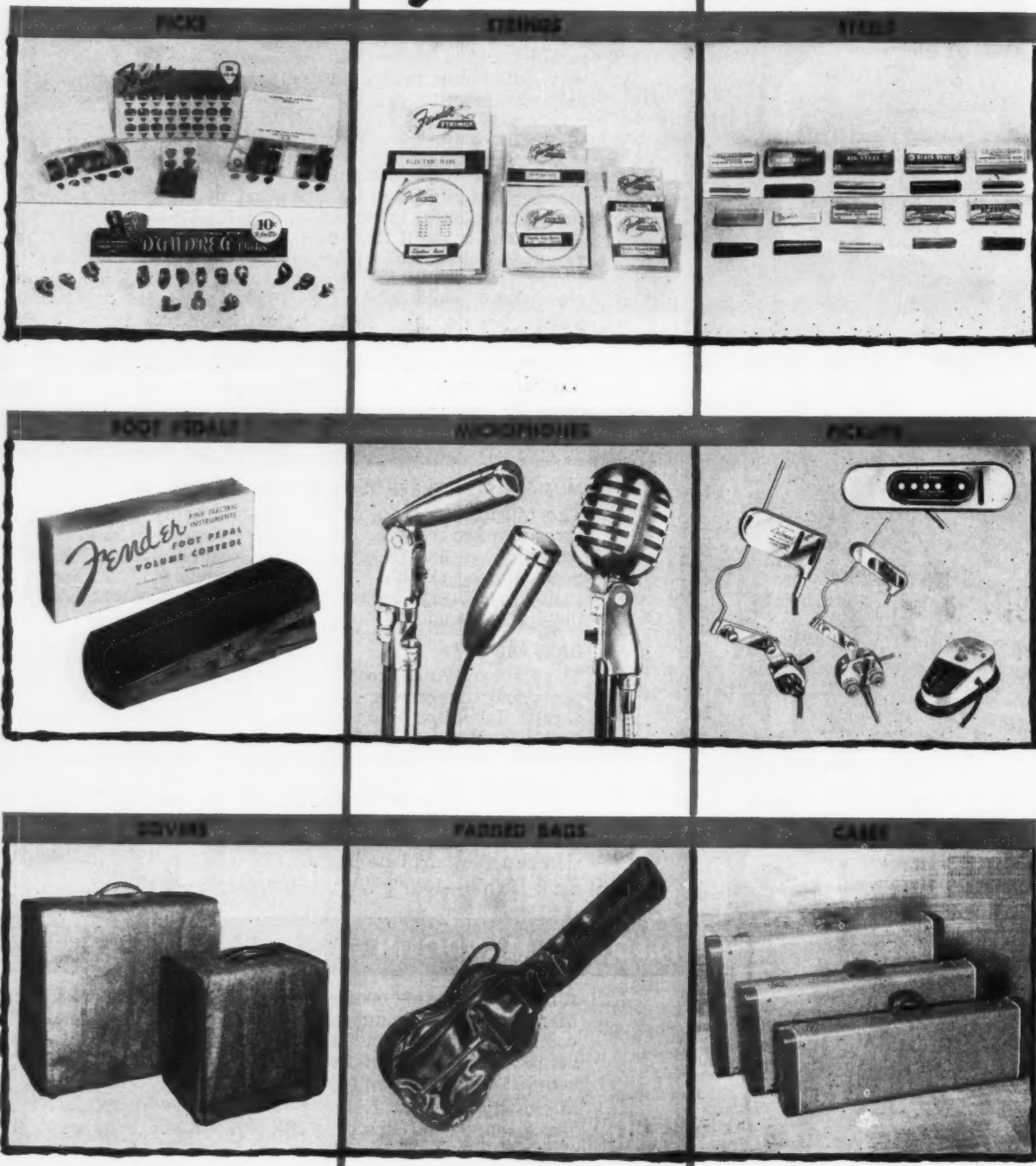
Micro-adjustable bridge provides separate adjustment for both string length and string height. New pickup is adjustable for string tone balance and affords the finest Mandolin tone.

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Down Beat

July 25, 1957

on *Latin Hangover*, where he blows flowing, many-noted phrases with an implied Latin beat.

He is humorous on *Whisper Not*, a piece in the mood of *Valse Triste* and one of the most tuneful and easy-to-recall originals heard in many months. On *Where Am I?*, a moody ballad, he seems impatient and ready to burst the bonds of tempo, but he doesn't. The mood is never shattered.

Mobley and Rodgers blend well in the heads, with Mobley's smooth soloing a needed contrast to the often abrupt and angular Rodgers alto. Kenny blows with force and sometimes in harsh, clipped phrases. On *His Sister*, particularly, the moon-like structure is embellished by Rodgers with cascades of the brittle phrases. It is his best solo on the sides.

Silver is very melodic on *Where Am I?* and is romping on *Hangover*. On *Fink*, he logically builds and extends a three-note figure into a sparkling solo. Persip is excellent throughout and effective on his brief solo on *Hep*, and the fours on *Sister*.

One final note: the writing by Golson and Marshall is bright, refreshing, and of enough substance to provide the soloists with material for blowing, but at the same time leaving behind the impression of unity of musical thought. Some of the thought behind the handling of the six tunes here, if applied to otherwise strictly blowing sessions, could go a long way in making those scatter-shot records that much more valid as examples of contemporary thought. The feel of a complete unit here is too often lacking on similar small-group sessions.

This would have been a full five if the high standard of writing and blowing established on Side 1 were sustained on Side 2. But you can't hit a home run every time up. Highly recommended. (D.C.)

Oscar Peterson

THE OSCAR PETERSON TRIO AT THE STRATFORD SHAKESPEARIAN FESTIVAL—Verve 12" LP 8024: *Falling in Love with Love*; *How About You*; *Flamingo*; *Swinging on a Star*; *Norren's Nocturne*; *Gypsy in My Soul*; *How High the Moon*; *Love You Madly*; *52nd St. Theme*.

Personnel: Oscar Peterson, piano; Herb Ellis, guitar; Ray Brown, bass.

Rating: ★★★★★

Almost as if in answer to the discussion in the June 27 issue between Balliet, Ertegun, and Feather, comes this extraordinary album which presents for the first time the Peterson trio in the magnificent unit sound it gets in person.

Throughout this album you will find the particular kind of down-home, funky swinging which characterizes the type of jazz more directly linked to the basic roots of the music. Wherever you find it, you will also find that the trio has, whether or not the tune in question is a blues, given it a blues feel. For, in the final analysis, to play funky is to play with a blues feeling, a low down blues feeling ("how low and how wicked," as Bunk Johnson said) and you can do this with Cole Porter as well as with Memphis Slim by evoking the mood, feeling, and the sound with "blue" chords and notes. This is the folk link that Duke and Basie and the MJQ and others all exploit.

That the Peterson trio is one of the best musical units in jazz has been accepted in most quarters for some time now. Until the appearance of this

album, however, it has not been too easily demonstrated on disc. Here for the first time we have the boiling, bubbling, swinging beat that the group specializes in brought through onto disc. *How High* and *Gypsy*, as well as the wonderful *Love You Madly*, are perfect examples. In *Flamingo* it's the development of harmony that's striking, but in the other it's the back to the farm swing that's a complete gas.

The album, by the way, was recorded under the personal supervision of John Lewis. That's right. There should be more like this. (R. J. G.)

Aaron Sachs

CLARINET AND CO.—Rama 12" LP RLP 1004: *Rondo Blues*; *Gorme Has Her Day*; *Just Sick Blues*; *I Can't Believe*; *Blue Sophisticate*; *Conversation*; *Mona's Kimona*; *Hall's Left*; *Countryfied*; *Nancy*; *Wiggins*.

Personnel: Tracks 2, 4, 8, and 10: Sachs, clarinet and tenor; Jimmy Raney, guitar; Hall Overton, piano; Aaron Bell, bass; Osie Johnson, drums. Remaining tracks: Sachs; Bernie Glow, Phil Sunkel, trumpets; Frank Rehak, trombone; Gene Allen, baritone; Nat Pierce, piano; Bell, bass; Johnson, drums.

Rating: ★★½

This set is more appropriately evaluated in terms of the composers who charted the course than in the performances themselves. Sachs wrote *Gorme*; *Believe*; *Conversation*, and *Hall's*. Sunkel contributed *Rondo* and *Countryfied*. Bill Ver Planck wrote *Just Sick* and *Wiggins*. *Mona's* is a Nat Pierce arrangement. Completing the date are Benny Golson's *Sophisticate* and the Sinatra-ized standard *Nancy*.

Aside from Sachs' solos and a series of solos on *Sophisticate*, the set is dependent on the success of the arrangements, because there are very few sustained solos in the 11-tune collection.

The arrangements, for the most part, are briskly orchestrated and tightly voiced, in the west coast tradition. Sunkel's are particularly so. Sachs' are satisfying without being intensely inspiring. The Pierce chart indicates some loyalty to Basie. Ver Planck's compositions are fluidly written, with some recognition of the quality of wholeness; they are the most refreshing expressions in the LP.

As a soloist, Sachs seems hampered by an inability to sustain linear patterns, although he manages to communicate some emotional depth. This is true in both groups, on both instruments. Since this set provides few solos for the others present, it is largely Sachs' task to provide the spark, to lend life to the arrangements. He does not do so consistently. It should be noted, however, that the other musicians on the date fulfill their supporting roles, limitations considered, more than adequately. (D.G.)

Ralph And Sue Sharon

MR. & MRS. JAZZ—Bethlehem 12" LP BCP 13: *It Don't Mean a Thing*; *A Nightingale Can Sing the Blues*; *A Fine Romance*; *Hugette Waltz*; *I Could Have Told You*; *A Trout, No Doubt*; *Mynah Lament*; *With the Wind and the Rain in Your Hair*; *Just You, Just Me*; *Nothing at All*; *That Goldblatt Magic*.

Personnel: Ralph Sharon, piano; J. R. Monterose, tenor; Joe Puma, guitar; Eddie Costa, vibes; Milt Hinton, bass; Jo Jones, drums; Sue (Ryan) Sharon, (Tracks 2, 4, 6, 8, 10), vocals.

Rating: ★★★

A Shearing-ish recital, spiced with some handsome bassing by Hinton (listen to him on *I Could Have Told You*) and some fleet vibes by Costa. Monterose contributes several warm choruses, and a couple with bite, notably one on *Don't Mean a Thing*.

Sue has a husky voice with considerable warmth when needed. All



CHRIS CONNOR SINGS THE GEORGE GERSHWIN ALMANAC OF SONG

32 Gershwin songs in contemporary jazz styling by Chris Connor: a bonanza for both the jazz fan and the show-tune collector. All of the best known Gershwin tunes are here — and so are some of the more neglected gems like *Little Jazz Bird* and *Bla Bla Bla*.

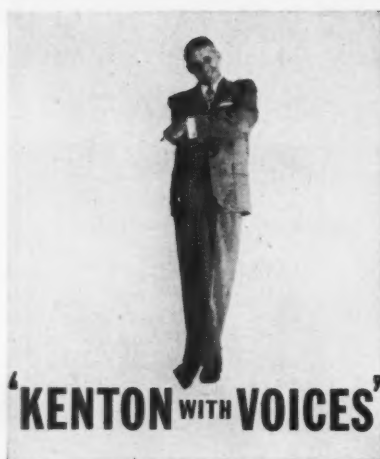
Chris offers in the originality of her interpretations powerful justification for a new and comprehensive survey of the Gershwin songs. As no other singer of the day, Chris is sensitive to the harmonic richness and rhythmic inventiveness of Gershwin's music, most of which was directly and consciously inspired by jazz.

Seven different instrumental groups of varying size and composition were assembled to give each song a unique conception and an individual setting. Among the distinguished musicians who assisted Chris were: Milt Jackson, Joe Newman, Herbie Mann, Al Cohn, Barry Galbraith, Oscar Pettiford, Jimmy Cleveland, Hank Jones, and many others.

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her songs were fine choices, except *Trout*, which must rank as one of the silliest tunes of the year.

On *Magic*, a salute to photographer Burt Goldblatt, the group achieves a Basie mood, with Milt walking and Ralph playing tastefully. Puma is heard to advantage on this.

A touch of *Night in Tunisia* is worked into the closing riffs of *Don't Mean a Thing*, and Sue interpolates a bit of *I've Got a Right to Sing the Blues* into *Nightingale*. Although the piano-vibes sound is augmented by a tenor, it still falls into the Shearing groove. Despite this, there are some jumping moments here and some rather routine ones, too. (D.C.)

Gerald Wiggins

REMINISCIN' WITH WIG—Motif 12" LP 504: *Three O'Clock in the Morning; Oh, You Beautiful Doll; I Used to Love You; Dear Old Girl; Trail of the Lonesome Pine; Ma, She's Making Eyes at Me; That Old Gang of Mine; They Wouldn't Believe Me; In My Merry Oldsmobile.*

Personnel: Wiggins, piano; Bill Douglass, drums; Eugene Wright, bass.

Rating: ★★

This is not a serious jazz album in any sense of the word, but it is a pleasant one. The three musicians have a fine old time kidding around with a collection of nostalgic (for your father, maybe) songs which seems, at least slightly, to kid the *Music of the Roaring '20s* type of album.

Despite the incongruity of some of the numbers, Wiggins manages to give to them occasional flashes of the individual warm jazz style he possesses. Throughout, the music is well played, the group swings forcefully, and there is such a delightful element of fun-making all over the place that you can't help but enjoy the product.

Wright continues to impress as one of the swingiest bass men around. When is he going to get his own LP? (R.J.G.)

Lee Wiley

WEST OF THE MOON—RCA Victor 12" LP LPM-1408: *You're a Sweetheart; This Is New; You Must Have Been a Beautiful Baby; Who Can I Turn to Now? My Ideal; Can't Get Out of This Mood; East of the Sun; I Left My Sugar Standing in the Rain; Moonstruck; Limehouse Blues; As Time Goes By; Keepin' Out of Mischief Now.*

Personnel: Miss Wiley, vocals, with Ralph Burns orchestra, including Nick Travis and Billy Butterfield, trumpet; Uriah Green and Lou McGarity, trombones; Peanut Hucko, clarinet; Moe Wechsler, piano.

Rating: ★★★★★

Miss Wiley's effect on me is similar to that of Wild Bill Davison and Jack Teagarden. She never lets me down musically. I find the combination of her vocal texture and the limited range coupled with what she is able to do within it very satisfying. This collection is no exception.

Lee sings a *Limehouse* here such as hasn't been heard before by these ears and quite likely may never be again. There's a strong beat, lazy inflection, a feeling for the words and the mood of the song that Lee has within herself and is able to communicate easily. Note, too, the way she digs into the last chorus of *Ideal*, much as a cornet player (Wild Bill, for instance) would take it on.

Backing by Burns and three groups—a string band, a full band, and a small group—is tasteful and in keeping with the moods sought. On *Sweetheart*, the muted brass riffs provide a suitable pace-setter for Lee's languid

vocal. There are some meaningful solos spotted throughout, the most memorable being McGarity's gem on *Left My Sugar*.

I rebelled at the thought of strings behind Lee. But those sides come off very well, if not as comfortably as the band and group sides. Lee slips into the latter as readily and as easily as into a pair of slippers that she's had a long, comfortable time.

Her phrasing on *Sweetheart* is again like a horn's, musically and tasty. The way she bursts the apparent limits of her range on *This Is New* gives the words an added impact.

Beautiful Baby, Can't Get Out of This Mood, and *Moonstruck*, as songs, are rather lightweight. *Who Can I Turn To?* erased my prejudice against Lee with strings. She has to reach a bit here, but the yearning note applied by her natural vibrato again underlines the words and the essence of the song.

It's a bit unusual to find on one collection two songs, *This Is New* and *Moonstruck*, which utilize the rhyming of spellbound with hell-bound. But don't pass this one by. It's not often these days that you find a mature artist who projects individuality without gimmicks and without loss of some element of the vehicles sung. (D.C.)

Kai Winding

TROMBONE PANORAMA—Columbia 12" LP CL 999: *Fanfare; Lasso Trombone; Muskrat Ramble; I Gotta Right to Sing the Blues; Side-walks of New York; Margie; I'm Gettin' Sentimental over You; Kaye's Melody; Moonlight Serenade; Bijou; Collaboration; It's All Right with Me; Potpourri; The Party's Over; The Preacher; Come Rain or Come Shine; When the Red, Red Robin Comes Bob, Bob Bobbin' Along; I Can't Give You Anything but Love; Frankie and Johnny.*

Personnel: Winding, trombone and leader; Carl Fontana, Wayne Andre, trombones; Dick Lieb, bass trombone; Roy Frouze, piano; Kenny O'Brien, bass; Tom Montgomery or Jack Franklin, drums.

Rating: ★★★★★

Credit Kai for remembering that humor and entertainment are more compatible with jazz than pomp and pretension. Almost all the first side is devoted to a light and reasonably comprehensive history of jazz trombone, with narration by Kai; the longest and most interesting track on the second side is an extended and modernized *Frankie and Johnny* saga, again with Kai narrating.

Fortunately, there are few attempts at exact carbon-copying in the impressions of other bands' trombone-focused numbers; Fontana, for instance, captures the essence of Teagarden, Andre does a brief T. Dorsey bit and a very competent impression of Bill Harris, but in general Kai and his sergeants-at-arms recreate the spirit rather than the letter. The narration is accurate and well written, and Kai's elocution is faultless.

The *Frankie and Johnny* story is fun, though not first-class fantasy. Its chief faults are the use, in verbal explanations, of translations for some of the hip terms (these should have been confined to the liner notes, where the squares could have referred to them) and a general tendency to stuff in too many hip phrases in the first place. The last line of all is the best laugh. The band provides a funky thread throughout.

The other five tracks are typical Winding band items, highlights among which are Andre's arrangement of

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NOTES BETWEEN THE LINERS

The big news at Savoy this month is the fantastic **AMERICAN JAZZMEN PLAY ANDRE HOEIR** (MG 12104) release! It's been the talk of the music business, with terms like "greater than Miles' 1949 band side" . . . "more important than Woody's Four Brothers sound" . . . and even more! Expertly scored for 9 men and obligato voice, the original germ for the date grew out of a French disc with a few of these compositions performed by French jazzmen that was brought back to Ozzie Cadena, Savoy A & R chief.



Ozzie flipped for the scores, and wrote Mr. Hodeir in France. They mutually arranged for Hodeir, known to jazz fans as the author of the provocative book, *Jazz: Its Evolution and Essence*, to come to the U.S. and supervise a group of American jazzmen in the performance of

a series of "Essais" for small band. Cadena contacted **DON BYRD** and **IDREES SULLEMAN**—trumpets, **FRANK REHAK**—trombone, **BOBBY JASPAR**—alto and tenor, **HAL McKUSICK**—alto, **JAY CAMERON**—baritone sax, **EDDIE COSTA**—vibes, **GEORGE DUVIVIER**—bass, **BOBBY DONALDSON**—drums and **ANNIE ROSS**—vocal obligato for the date. Hodeir's horizontal, moving lines and advanced harmonics and tonal treatments are superb. Rudy Van Gelder's inimitable Highest Fidelity recording is superb! Don't you miss **AMERICAN JAZZMEN PLAY ANDRE HOEIR**, at your dealers now. For complete Free Discography, write Dept. A today!

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Horace Silver's *Preacher*, and a strangely somber *Come Rain* which, even when you play it at 45, sounds deep enough. On the other hands, *Party* is a little too lackluster for comfort.

An enjoyable, often amusing, sometimes instructive LP; recommended particularly to recently converted jazz collectors. (L.F.)

Reissues

REISSUES AND RECOUPLINGS—Among the current crop of reissued singles on 12" LPs, the conversion of 10" LPs to their larger brothers, and the re-coupling of 10" LPs in various combinations, the following should be noted.

The wonderful Town hall concert of six standards by Louis Armstrong with Jack Teagarden, Bobby Hackett, Sid Catlett, and others has been expanded from a 10" LP to a 12" record with the addition of six other Armstrong tracks, including *Long*, *Long Journey* and *Snafu* (Leonard Feather's Esquire All-Americans, recorded in 1946, with Charlie Shavers, Johnny Hodges, Don Byas, Billy Strayhorn, Duke Ellington, Chubby Jackson, among others), *Mahogany Hall Stomp* (with Kid Ory, Barney Bigard), *Some Day, I Want a Little Girl*, and *Sugar*. It's called *Town Hall Concert Plus* (RCA Victor LPM-1443).

Four new sides by Shorty Rogers and a big band were added to the 10" RCA Victor LP called *Cool and Crazy* to make a 12" record, *The Big Shorty Rogers Express* (RCA Victor LPM-1350). To *Coop De Graas*, *Infinity Promenade*, *Contours*, and the others on the smaller record, *Pink Squirrel*, *Pay the Piper*, *Home with Sweets*, and *Blues Express* were added. No personnel is given for the new tunes, which were apparently out last year, but the old sides had Milt Bernhart, Johnny Graas, Bob Cooper, Shelly Manne, Art Pepper, Jimmy Giuffre, Bud Shank, and Marty Paich. On *Piper*, the handsome clarinet might be Giuffre. The *Home with Sweets* sounds like a Basie tribute left over from *Shorty Courts the Count*; and *Blues Express* is right out of Herman, with traces of Shorty's *Keeper of the Flame* and Johnny Mandel's *Not Really the Blues* in it.

Inexplicably, Verve has issued a set called *Basie Rides Again* (Verve MG V-8108), which is tune for tune an earlier set called *Basie Jazz* (Clef 633). Among the tracks are *Jive at Five*; *Redhead*; *Bread*; *Every Tub*; *Small Hotel*, and *Goin' to Chicago*, among these present, Al Hibbler, Paul Quinichette, Ernie Wilkins, Joe Newman, Gus Johnson, Freddie Green, Ray Brown, Benny Powell, Charlie Shavers. . . . A recent offering of the American Recording society to mail subscribers was *Dizzy Gillespie's Big Band Jazz* (ARS G-423), which includes *Sometimes I'm Happy*; *Quincy's Tune* (later *Jessica's Day*); *Tintindeo*; *Cool Breeze*; *Annie's Dance*; *Yesterdays*; *Oasis*, and *School Days*, by two different Gillespie bands and a group. . . . Also on the ARS label is *The Battle of the Saxes*, with tracks by Illinois Jacquet, including *Achtung!*; *Las Vegas Blues*; *Sophia*, and *The Kid and the Brute*; and tracks by Flip Phillips, including *Blues for the Midgets*; *Lemon Aid*; 21; *Feel-*

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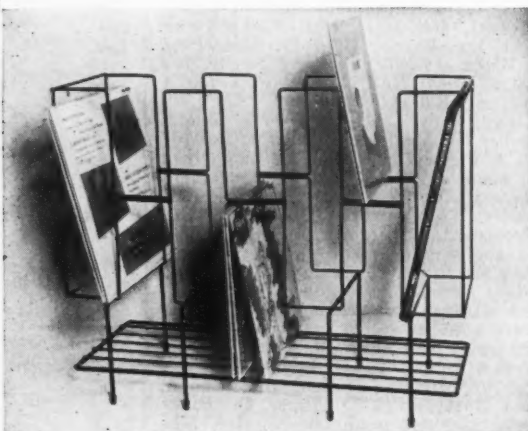


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7257



in' the Blues, and Bright Blue (ARS G-425). Participants include Roy Eldridge, Harry Edison, Charlie Shavers, Ben Webster, Bill Harris, Buddy Rich, Ray Brown, and others.

The Chico Hamilton quintet and the Laurindo Almeida quartet are represented in tracks from Pacific Jazz albums on a new Jazztone selection to mail subscribers, *Delightfully Modern* (J 1264). From Pacific Jazz' *Chico Hamilton Quintet* (PJ-1209) were drawn *A Nice Day*; *My Funny Valentine*; *Blue Sands*; *The Sage*, and *The Morning After*. From Pacific Jazz' *Laurindo Almeida Quartet* (PJ-1204) were drawn *Carinosa*; *Noctambulism*; *Blue Baiao*, and three others. Bud Shank on alto is featured on the latter set. . . . Two early Jazztone sets were edited and combined to produce *Swing Lightly* (J-1265), with four tracks each by Ruby Braff and a group including Billy Byers, Sam Margolis, Jo Jones, Milt Hinton, and Marty Napoleon, and by Joe Newman with a group including Benny Powell, Frank Wess, Sir Charles Thompson, Ed Jones, and Shadow Wilson. Among the tracks are Newman's *The Midgits*, and *Jumping at the Woodside*; Braff's *Deep River*, *'Deed I Do*. Both hornmen have considerable to say.

Savoy has issued a collection called *Surf Board* (MG-12089) by Art Pepper and three groups. Some of the titles seem to stem from an old Discovery 10" LP, notably *Cinnamon*; *Thyme Time*; *Nutmeg*, and *Art's Oregano*. Among the other titles are *Tickle Toe*; *Susie the Poodle*; *Brown Gold*, *Holiday Flight*, and *The Way You Look Tonight*. . . . A 10" George Shearing LP was apparently expanded to a 12" LP by the addition of four tracks by Red Norvo's trio. On *Midnight on Cloud 69* (Savoy MG-12093), Shearing plays the title tune; *Be Bop's Fables*; *Cherokee*; *Life with Feather*, and *Four Bars Short*. The Norvo tracks are *Little White Lies*; *I'm Yours*; *Time and Tide*, and *Night and Day*. Shearing's group is of the Marjorie Hyams-Denzil Best-Chuck Wayne-John Levy period. Norvo's cohorts are Tal Farlow and Charlie Mingus.

A dozen singles made for Coral by vocalist Jackie Paris with backing by Neal Hefti and Norman Leyden are collected on *Skylark* (Brunswick BL 54019) and include the title tune; *Idle Gossip*; *Detour Ahead*; *You're Mine*, *You*, and *I'm Through with Love*. Charlie Shavers is heard in solo spots on seven tracks. . . . Some early and free-swinging Tony Scott, including sides cut at Minton's, are collected on *Tony Scott in Hi Fi* (Brunswick BL 54021), including *I Cover the Waterfront*, *Yesterdays*, *Goodbye*, and the Minton on-location tracks with Dick Katz, Milt Hinton, and Philly Joe Jones playing *Katz' Meow*; *After After Hours*; *I Never Knew*, and *Away We Go*. . . . Jimmy Raney heads two groups in a recoupling of previously issued Prestige albums called *Jimmy Raney A* (Prestige 7089). The quartet sides include *Double Image* and *Some Other Spring*; the quintet sides, *A Foggy Day*; *What's New?*; *One More for the Mode*, and *Someone to Watch Over Me*. There are 12 tracks in all, with Hall Overton and Teddy Kotick on each group, and John Wilson the horn on the quintet. Substantial fare. (D.C.)

Down Beat

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classic modern

By Ray Ellsworth

WHEN, IN 1923, the drama department of Smith college, a small liberal arts school in Northampton, Mass., decided on Leonid Andreyev's *The Black Maskers* for their big production for that year, they turned for incidental music to young (27 years old) Roger Huntington Sessions, who, from 1917 until two years previously, had taught music theory there.



Sessions, born in Brooklyn of New England ancestry, up until that time had written very little music and almost no orchestral music. Educated at Harvard, he had studied music under Old Victorianism himself, Horatio Parker, at Yale, and had not yet studied in Europe.

He had, however, met and fallen under the spell of Ernest Bloch, an electrifying personality and an inspired teacher, and when after two years of close association with Bloch at the Cleveland institute, the Smith college commission came to him, Sessions must have felt ripe for a real challenge. In Andreyev's powerful, eerie, bitter drama, he found one.

ANDREYEV, LATER famous for *He Who Gets Slapped* and *Seven Who Were Hanged*, wrote in his characteristic symbolic style of a civilized man, the proud Duke Lorenzo, who threw open the doors of his castle to a great masquerade, and found himself unaccountedly overwhelmed by forces of evil he had not realized existed.

This is the sort of play that is loaded with possibilities—and pitfalls—for a young composer: a gay dance scene in the glittering castle with portents of evil in the air; menacing shadows, out of which materialize the eerie Maskers with their mocking laughter; scenes of battle, of holocaust, of terror, with the final sound of the evil trumpets of victory lifted over the ruin. The obvious symbolism, the melodrama, could easily have tempted even a seasoned composer to an excess of literalness in the music, to picture painting sound effects, and a lush, but empty score.

Sessions did not succumb—not even a young Sessions. Perhaps not quite all the credit for the contemporary note in this music can be placed at his door, but most of it can. Disillusionment and bitterness were in the air in 1923.

Though Andreyev meant his drama to be in the personalized terms of the human soul destroyed by its own evil seeds, in 1923 it must have been easy to read into it broader meanings: Lorenzo and his castle as Europe, and the Black Maskers as the evil that engulfed it in war.

ONE RECALLS, in this connection, Ravel's bitter backward look at Europe dancing on the volcano's brink in his 1920 *La Valse*. Sessions, preparing his music for the Smith college production, felt the deeper interpretation, and got it into his music, even as Ravel had and on somewhat the same terms.

At least, he got it into the music as we know it in the form of the concert suite for full orchestra, called *The Black Maskers*, which has been recorded recently for Mercury by Howard Hanson and the Eastman-Rochester Symphony orchestra (MG 50106).

The suite contains four of the eight episodes Sessions originally wrote for small orchestra in 1923 and was prepared five years later in 1928, "with certain revisions." The suite does not follow the original order of scenes but has been "shaped into a more appropriate musical sequence."

Perhaps these changes—the additional instrumentation, the "certain revisions," the shaping into new sequence—made by a man five years older and five years wiser, put the depth and perspective there. But it doesn't matter too much. Whether earlier or later, the emotions of a generation emerging into the full glare of the 20th century did get into it, and that is what is important.

And they are all there. In the opening section, *Dance*, the rhythmic figure is inspired—hypnotic, seductively evil, set against bitter, clashing chords that have terror in them, too.

The doom that overtook Europe with the war was, in fact, more terrifying in retrospect than it was while going on. Out of the chaotic center of the second section, *Scene*, emerges Lorenzo's song, given to the bass flute with viola obbligato, a sad, beautiful melody that also has dignity and a touch of resignation, full of feeling for the cherishable thing that is to be destroyed.

THE FOLLOWING *Dirge* and *Finale* sweep the music to its conclusion, the brasses voicing the victory of the evil in mocking tones, but the strings, the woodwinds, the eloquent horn sounding the note of purity in the flames that might mean eventual redemption.

The work owes considerable to Richard Strauss and something to Ravel; nothing to Ernest Bloch, except possibly the absence of compromise. On its own, it is an American masterpiece, a finished and tempered work of art.

It has been recorded twice. In addition to the Hanson performance, there is one by Walter Hendl conducting a Viennese pickup ensemble issued in 1953 by the American Recording Society (ARS 115).

The Hanson is a sincere, devoted attempt to showcase this music as it deserves and enjoys tremendously effective recorded sound. But the Hendl is a knowing, beautifully shaped, vitally projected performance that has a tightness and an excitement missing from Hanson's slower tempos, broader view. For all this music has to offer, hear, if possible, both.

Hippe Sette

New York—In reviewing the recent RCA Victor LP by Connie Boswell and the Memphis Five, *Billboard* critic Bill Simon coined a noun to praise the singer. "Miss Boswell," he wrote, "is a gasse." She made him flippe his wigge.



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ONE BY ONE the living ties with the formative years of jazz drop off. The latest is Jimmy Dorsey, following Tommy by all too few months. It's as if, some of us sentimentalists can't



help thinking, there had to be the two Dorsey brothers, both of them, or none.

It's a loss, make no mistake about it. It's always a loss when a musician of talent goes. And it's even more of a loss when one goes who linked eras audibly, night after night,

solo after solo. To me, it's of the dimension of the loss of Bunny Berigan, of Chu Berry, of Tricky Sam Nanton. A figure of considerable stature in the history of jazz has been reduced to the size of record grooves and verbal descriptions and men's memories. No matter how shining the grooves, how sparkling the adjectives, or how brilliant the memories, it has to be a reduction. Jazz is a live man's art.

I KNOW. I know. Jimmy had led commercial bands for a long time, more than two decades. He was never a soloist of the importance of Johnny Hodges or Benny Carter on alto.

And who would compare his clarinet-playing to Benny Goodman's or Artie Shaw's or Irving Fazola's? And that is only to speak of the men prominent on his instruments in the years when he was a name of great consequence to the boys in the saloons and the girls in the ballrooms.

I know we don't discuss Jimmy much anymore when we talk jazz. His was no vital part of jazz history in recent years, however much his records may have continued to sell and however many may have come to dance to his band and Tommy's or to summon up remembrances of things past at tables near the dancers.

But a contribution he did make, right up to the end, and it should be noted and its passing mourned.

Jimmy Dorsey was a living link with the Jean Goldkette era and the Paul Whiteman and the Red Nichols and all the related epochs and half-epochs of the '20s and '30s in jazz.

HE WAS THE TIE to the past for many of us, the solid tie, the school tie, but not simply because he played with Goldkette and Whiteman and Nichols and showed up at so many dates at the New York record studios. He was the bridge to those years because he never stopped playing the way he did with the bands that featured Bix Beiderbecke and Nichols, Frankie Trumbauer and Miff Mole and Tommy.

He was the direct line to the music of the small bands and the big bands of that special kind of Dixieland he played because that was the way he always blew, no matter what the tune or the company or the audience.

I remember when I first heard Jimmy—not just listened to him, but heard

him. It was when the Dorsey Brothers band was at the Glen Island casino, in the summer of 1934, I think, and broadcasting regularly.

Suddenly one Sunday night, I heard Jimmy's clarinet, and I was successively amazed and amused and delighted and moved. It was so completely unlike the fat-toned sober-phrased, indecently elegant playing of the classical clarinetists I had grown up with, in my home and in concert halls and studios. It was so tipsily and delightfully put together, fragile of tone and eccentric of accent and swinging by fits and starts. And it was so persuasively unmannered and so thoroughly engaging.

MAYBE THAT curious style of Jimmy's, on alto and on clarinet both, was more than just a link to the past, more than just a historical oddity, more than just a sound associated with one's youth that lingered on, comfortably, like a piece of unusually sturdy old furniture that never really calls attention to itself until the day it falls apart.

It may even be that when we have sufficient perspective and can listen without nostalgic attachments or bias of any kind, we will have to find room for Jimmy in all the serious surveys of jazz accomplishments, and on his merits as a musician, not simply because he was somebody around and blowing when the music was taking shape.

What I am saying, of course, is that I think Jimmy had achieved just such importance, and that I also am convinced that we have something like the necessary distance right now from which to view and hear and judge such performances as his.

WE HAVE COME to realize—and how good it is that we have—that Bud Freeman and Pee Wee Russell, for example, are not removed by such a tremendous distance from Lester Young and Charlie Parker.

We have—lots of us, anyway—become disenchanted with some of the lush sound, the inflated and over-ornamented lines, the pseudo-classical diction of a certain middle-period kind of jazzman, who for a while at least in the swing years seemed to be dominating jazz.

Many of us have come to find ourselves most completely at ease with a particular leanness of tone and spareness of attack, the result of the boppers and some of their cool successors and a handful or so of their immediate predecessors.

To that handful, then, I am adding the name of Jimmy Dorsey and proposing that some of you think about the possibility of adding his name, and his music, too. To some who read this it may be an alarming thought, to others merely entertaining, to still others a sign of the need of an incorrigibly sentimental man to speak well of the dead.

I know of some others, however, who will find it fitting, agreeable to the ears, comfortable to the music, and not at all out of order as a wreath tossed to the memory of a considerable jazz musician.

Down Beat

What's New, Man?



the blindfold test

By Leonard Feather

Joe Newman is the ideal example of the merger of two jazz generations. A New Orleans emigrant, born and reared in the shadow of Louis Armstrong, he was in and around New York before he had come of age, and soon found himself working with the bop pioneers and absorbing some of their influence.

Today his style illustrates perfectly the term "mainstream jazz"—and he has tastes to match, as *The Blindfold Test* revealed.

Most of the records used in the test were combo sides, but Items 8, 9, and 10 featured big bands. The Farmingdale high school band was included for two reasons: first, the tune and arrangement stem from the Basie band, of which Joe has been a member off and on since December, 1943; second, I had read in these pages (and again in the LP's notes) that the children's work could be judged "by the standards of a professional, adult, big modern-jazz orchestra like Basie or Herman."

When Joe's answer made it clear that the claim was unfair, I let him modify his verdict; aside from this, no information was given him about any of the records played.



The Records

1. Louis Armstrong. *Angel Child* (Decca).

I liked the record very much. In fact, Louis Armstrong can do no wrong as far as I'm concerned. He's one of my idols. I think the record is very commercial. In all, it's a good record. I'll give it four stars. This reminds me—when I was just a young boy, there was a young lady of whom I was very fond at one time. One day she was visiting me, and I played a record by Louis with him singing. She thought it was horrible.

It irked me for her to say this, and I immediately got angry with her; but I tried to hold my composure and I offered her some candy from a glass candy jar. She reached in to get some, and when she tried to get her hand out, it stuck. I thought this was very funny, and I laughed—it was my way of getting back at her for not liking Louis. I didn't like her any more after that.

2. Charlie Parker. *Blues for Alice* (Verve). Red Rodney, trumpet; John Lewis, piano; Kenny Clarke, drums.

I think that was Charlie Parker on alto, which was wonderful and always sounds refreshing. You really knocked me out by playing this record. If it isn't Charlie, whoever it is did a very good imitation. It must be Red Rodney on trumpet—I liked that very much. The piano player might have been Horace Silver. Anyway it sounded like his style of comping.

I'd give that record 4½ stars. I like the sound of the recording and everything. I thought it was very much alive, which is an orchid to the company that recorded it. I don't know who the drummer was, but I think he was a pretty swinging drummer.

3. Bob Crosby. *Echo in the Cavern* (Decca). Stan Wrightsman, piano.

That was certainly one of the more modern Dixieland groups that I've heard in quite some time. It sounded as though they might have some young musicians on this date. I don't know whose record it is.

The piano might have been Pete Johnson—I heard a few familiar things

I've heard him play. I'm really at a loss as far as the record is concerned. I'd give it three stars—I thought it was well played.

4. Modern Jazz Sextet. *Mean to Me* (Norgran). Dizzy Gillespie, trumpet; Sonny Stitt, alto; John Lewis, piano; Skeeter Best, guitar.

The trumpet player was Dizzy. The alto player sounded like it might have been Cannonball. I don't remember Dizzy ever making any records with Cannonball though. Whoever it is, it's a Charlie Parker disciple.

I thought Dizzy was wonderful on there. There seems to be no end to this guy as far as ideas and chops are concerned. He never seems to grow old. He fascinates me every time I listen to him. I think he's just wonderful. The piano player puzzles me. I don't know who it can be.

I felt that the arrangement might have been better planned than it was. I'm not sure if it was an electric guitar on there . . . I didn't particularly care for the rhythm during the piano solo. There seemed to be an overtone on it. On the strength of Diz, I'll have to give it a pretty good rating because I really enjoyed it very much. I'll say four stars.

5. Chet Baker. *I Can't Get Started* (Jazz West Coast).

6. Jonah Jones. *I Can't Get Started* (Capitol).

This last one I didn't particularly like—it was pretty rough. I think it might have been Sonny Dunham. Whoever it was, I'm not familiar with them. I have no idea who the other guys were. I remember some little characteristics Sonny had, and this might have been him, but I could be wrong. I'll give this about two stars.

The first version I rather liked. I'm confused, because whoever it is, I don't think I've heard enough of him to really put my finger on who it is. I don't think it was Miles, but whoever it was seemed to have Miles in mind. I found this one very relaxing; give that about 3½ stars.

7. Don Byrd-Gigi Gryce. *Speculation* (Columbia). Wendell Marshall, bass; Art Taylor, drums.

I can tell you that was Osie Johnson on drums and Milt Hinton on bass. It's pretty hard not to be able to tell those guys. Especially Milt—he has such a wonderful sound—never overplays his bass. I can tell him almost every time I get a chance to hear him.

I think that was a well-recorded record. It sounded like there was some time spent in preparing this. I liked the trumpet player but don't know who it was. I could say it was several trumpet players I've heard.

In the beginning he had a sound something like Miles. It sounded this way just for a minute and then it sounded at times like it could have been Nat Adderley, but I don't think it was, because it's a trumpet sound, not a cornet sound. The style is similar to Miles' and he is quite an influence on modern musicians. In spots it sounded like it could have been Brownie. Anyway I'm sorry he's not living. He did so much for me. He made my soul feel good just to listen to him play. I'll give this one five stars.

8. Elliot Lawrence. *El's Bells* (Fantasy). Nick Travis, trumpet; Al Cohn, tenor, arranger; Sol Gubin, drums.

That was Nick Travis on trumpet. Al Cohn played the tenor solo. I think it was an Al Cohn arrangement. I think it was Elliot Lawrence's band. Osie Johnson was on drums. I thought it was a very nice sound; I liked it. I'll give it three stars.

9. Farmingdale High School Band. *Taps Miller* (Farmingdale). Soloists not credited.

I recognize that as *Taps Miller*. Having played that very same arrangement, I know it's the old Basie arrangement, probably done by some newer cats. I know it's not the Basie band.

It didn't particularly move me at all. I thought it was sloppily played. The drums were too loud, and it didn't really swing. I think Shorty Rogers made some arrangements of the old Basie tunes that were much better than this. I didn't like this at all. The trumpet player didn't come through—he didn't sound sure of himself. The alto solo was fair. I'd say one star.

10. Terry Gibbs. *Funky Serenade* (EmArcy).

I think this was very well played.

Naturally, the vibes were Milt Jackson. To me, Milt gets a sound and he makes you feel what he plays. Just on the strength of Milt I'd give this five stars. He never seems to overplay his instrument. He touches me, really, and I thought it was pretty well recorded. I didn't think the guys did a bad job on it at all.

I don't know the name of the tune, but I've heard it once or twice. It has a real down home, funky feel.

But the best feel out of all the tunes that I've heard today was the one with Charlie Parker and Red Rodney. I know when I made my Vanguard album, they seemed to get the sound of the natural instrument, and you can even hear the room sound, too. That's the way it was with the Parker thing.

It's pretty hard to get this sound, and I don't remember getting it since the Vanguard album. These guys deserve some credit for bringing that out on the record.

Afterthoughts by Joe

L.F.: In all fairness, on the record before this—the one you gave one star — it's the Farmingdale high school band. The kids are all from 13 to 17 years old.

J.N.: Well, I'll have to reconsider that. For kids, I think it was pretty good. One of the main things that's important is experience, and, of course, they haven't had it. That might have been a stock arrangement they were playing. I'd still have to rate it as I did, but when you consider they are children, it really makes a difference.

devil's advocate

By Mason Sargent

WORDS AND MUSIC: Westminster, a label now established as one dedicated to often painstaking high fidelity, has issued an instructive and entertaining volume called *Hi-Fi in the Making* (Westminster XWN 18372), on which Sir Adrian Boult rehearses and conducts the Philharmonic Promenade orchestra in Benjamin Britten's *Young Person's Guide to the Orchestra*.



The rehearsal side of the disc is largely a setting up of the Westminster-Nixa balance for the recording. The performance side is bright and full bodied, ably guided by narrator-conductor Boult. This is one to have when the youngsters want to know the difference between a violin and an oboe.

Words And Their Music: There must be a love story as stirring as that of Elizabeth Barrett and Robert Browning, but the way Katherine Cornell and Anthony Quayle enact three major scenes from Rudolph Besier's *The Barretts of Wimpole Street* (Caedmon TC 1071) makes it seem quite unlikely.

There is warmth here, and tenderness. The rhythm of the conversational interplay between the principals is so handled that the gradual melting of the barriers between them is conveyed naturally and calmly, with the fires smoldering beneath the unruffled Victorian exteriors.

Miss Cornell delivers 20 increasingly passionate *Sonnets from the Portuguese* on the reverse side. Here, again, the music swelling out of the poetry born of this love is as compelling as a symphony and quite as powerful.

Words From San Andres: Another Folkways collection, *Caribbean Rhythms* (FW 8811), features calypsos, a bolero-mambo, a pasillo, and guaracha.

Included are the randy *Donkey Race*, an observant *So Them Bad Minded*, and a sharp *Stickman*, all sung pungently by Aguinaldo Hooker. *Stone Cold Dead in the Market* shows up, too. A far cry from recent "calypsos," and enjoyably so.

Words and Music From the American Past: John Allison sings of *Heroes, Heroines, and Mishaps* (Ficker Records, C 10001, Old Greenwich, Conn.), including *The Titanic*; *Slow Mule*; *Wreck on the C&O Road*, *The Bowery Grenadiers*, and *Betsy from Pike*. These hark back to memorable events and persons in our recent and far past. Allison knows his material, his way, and his history. Valuable folk music, and well worth investigation.

Songs of the Gold Rush are collected on *The Days of '49* (Folkways FH 5255) by Logan English. The sound and material are excellent. Included are the rowdy *A Ripping Trip*, the inevitable *Clementine*, and *Those Sacramento Gals*. Packaging by the Folkwalks folk, with booklets containing liners and pictures, is up to usual standards of intelligence and information.

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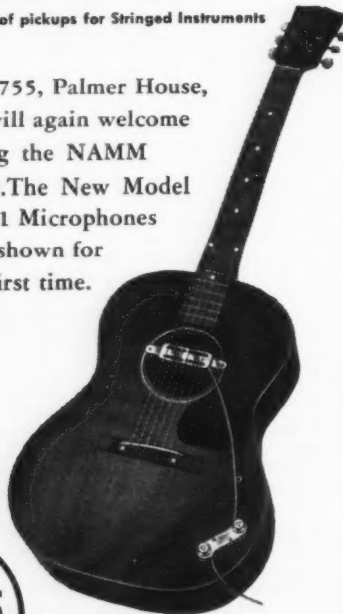
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Ella Fitzgerald

Reviewed: Copacabana, New York City, opening night.

Musical Evaluation: Who needs a musical evaluation of Ella Fitzgerald?

Audience Reaction: This was all one had to be concerned about, and it was obvious by the end of the evening that there was no cause whatever for concern.

The territory east of Fifth Ave., once a no-man's land for jazz talent, gradually has opened in the last decade and has been conspicuously more receptive to Negro performers since the tremendous impact and impressive grosses racked up by the Lena Horne and Eartha Kitts.

With Sarah Vaughan and Count at the Waldorf and Ella at the Copa, it seemed last month as if one of this writer's "Utopia" columns of a couple of years ago, comprising reports on seemingly impossible news events, had come to life: fantasy was reality, and Ella was a smash hit at 10 E. 60th St.

It's true that she did not top the bill. The show was closed by a comedian who was perfectly geared to Copa audience tastes, extracting loads of fun from such jolly topics as obstetrics, homosexuality, and certain natal ceremonies. The impressive fact, though, is that the strange mixture of cloak-and-suiters, out-of-towners and show-business personalities attracted to this club seemed to take Ella immediately to its heart; unless our ears deceived us, she was the big hit of both shows.

The dinner performance — which often tends to deteriorate into an oblige for dish-rattling, audience small-talk, and the happy barks of maitres d'hotel bawling out captains — produced an atmosphere that ranged as high as pindrop silence.

There was applause at the opening of *Lullaby of Birdland* and at the transition from verse to chorus on *Just One of Those Things*. There was good-humored receptivity for *A Tisket a Tasket*, now in its 20th year of advanced infantilism. But most important of all, when Ella was at her heart-warming best on *Tenderly*, they dug her, too.

At the first show, the Copa girls, poised for action as Ella finished her ninth number, had to be herded back to the dressing rooms while she did a 10th. At the second show, there were 10 numbers again, and there could have been more but for her being prevented, literally by main force, from continuing.

Attitude of Performance: Ella was 31 pounds lighter than when last seen in New York, at the Paramount just before her illness. Her emerald green chiffon dress showed off the improved figure to advantage, and the visual improvement may well have been psychologically helpful.

Backed for the most part simply by Don Abney, Jo Jones, and Bill Pemberton, augmented now and then by the Copa house band, she showed little evidence of nervousness. Ella, an outgoing girl who loves audiences, invariably shows a facility for creating

a mutual admiration society out of every occasion.

Commercial Potential: Since Norman Granz took over her personal management, Ella has played fewer and fewer of the sleazy clubs and has stopped recording dog tunes. As a result, she now can claim three of the top 10 best-selling jazz LPs and is being booked into class spots that should have been opened up for her a decade ago.

With the added (or should subtracted be the word?) advantage of her current Slenderella appearance, no channel should be closed to her—this includes Channel 2, Channel 4, and down the line. Proof of the pudding: she's already been set for a four-week return to the Copa in early '58, and this time she'll headline the show.

Summary: To show you how one has to reach for criticism of a show of this nature, I am reduced to complaining that Larry Hart had no business rhyming "lyrical" with "miracle" in *Dancing on the Ceiling*.

And I wonder whether the cat who sings the production numbers in the Copa shows doubles into a daytime job operating a pneumatic drill.

Jean Hoffman Trio

Personnel: Jean Hoffman, piano; Dean Reilly, bass; Bill Young, drums.

Reviewed: Cloister inn, Chicago, during third week of indefinite booking.

Musical Evaluation: Two of the hippest persons in the continental United States, Martha Glaser and Ralph Gleason, have endorsed this group. Miss Glaser, who leads Erroll Garner from bank to bank, has undertaken to do likewise for the Hoffman trio. Gleason, who writes about jazz and knows what he's writing about, recently devoted a column in this publication to the virtues of the group.

My own listening experience reinforces the opinions expressed by the above-cited pair.

Miss Hoffman has been playing piano since she was 5, but she wasn't introduced to jazz until 1951. Now 26, she began playing jazz professionally in 1953. She's been singing for approximately three years. Most of her apprenticeship has been put in on the west coast, specifically in the San Francisco area.

Bassist Reilly has worked with Earl Hines; drummer Young has worked with the Charlie Barnet band and Brew Moore's group.

Miss Hoffman plays an electric piano, which sounds like a combination of guitar, organ, vibes, and piano. She plays it with pronounced vigor and considerable invention. Her singing is a delight, quite unlike most of the singers around today. She often alters the melodic line substantially to fit her own concepts of vocal expression. This includes a rather provocative manner of singing entire phrases on the same note.

The group's performance is divided between Miss Hoffman' singing and instrumentals. Among the vocals per-

formed the night I was present were *What Is There To Say?*, *But Not for Me*, *Taking a Chance on Love*, and *Sometimes I'm Happy*. The instrumentals included *Exactly Like You*, a charming *Lavender Blue*, *I'll Remember April*, and *Billy Boy* that hard-boppers and tinklers alike would dig.

The three members of the group illustrate a refreshing approach to jazz. Young's drum work is always appropriate and his solos make sense. Reilly makes a comparable contribution. Miss Hoffman, wonderfully vivacious and abundantly talented, plays piano with appreciable exuberance and conception to match. Her singing is relaxed, but penetrating. In group terms, there is a splendid integration present during both instrumentals and vocals.

Audience Reaction: Although the Hoffman trio had not appeared in the Chicago area before, it is developing a solid following. Many of the musicians in town have made a point of hearing the group and the lay audience as well proves responsive to the group's efforts.

Attitude of Performers: Part of the group's communicative appeal is the fact that Reilly, Young, and Miss Hoffman are enjoying themselves, onstand and off. They are eager, ambitious, witty people and this assists in maintaining rapport with the audience.

Commercial Potential: With Martha Glaser's astute backing, the group is heading up. This includes radio-TV potential and club work in any major jazz club. In addition, the group undoubtedly will sign with a record label soon, although this had not been accomplished when this was written. There is much ahead for this group.

Summary: This is one of the most versatile, thoroughly enjoyable groups to crash the jazz barrier in some time. There are no attempts to create extended forms here, just a straightforward, forceful effort to sustain the warmth of jazz expression.

—gold

Paul Bley Quartet

Personnel: Paul Bley, piano; Dave Pike, vibes; Charlie Hayden, bass; Lennie McBrown, drums.

Reviewed: Second week of six-week minimum engagement at the Hillcrest Club, Los Angeles, Calif.

Musical Evaluation: This new group led by the 24-year-old Canadian pianist concentrates principally on two lines of musical approach: playing as many as possible of their own originals, discarding a standard for every new composition inserted; and displaying a basically swinging conception that seldom lets up.

There's a high degree of original thought evident in the material chosen. From a medium-tempoed *Birks' Works*, which enters and leaves on a vibes and tom-tom motif, Bley may follow with an arrangement of his on a medium-up "double feature," i.e., vibes and piano simultaneously playing the lines of *No Orchids for My Lady* and *There Will Never Be Another You*, respectively, before soloing on the individual themes.

All four have ample opportunity to solo at will on fast things like *Pent Up House* or the color-rich ballad, *I Remember Harlem*. Bley displays a

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clean, two-handed angular approach. His statements are far from flashy; rather, they are deep-rooted in the value of the line with which he's working. His beat is more subtly pulsing than overtly driving, although at times he'll punctuate startlingly with sudden, blasting chord patterns.

Pike could well turn out to be the vibes find of the year. He's fast, decisive, and what he presently lacks in imagination is compensated for in a way by relentless driving energy which invests his solos with a passion and basic jazz feeling that fires an audience as well as the band. Most spectacular is his work on the almost frighteningly fast *Things To Come*, with dramatic pauses, at times for several bars, climaxing a statement. What obvious technical shortcomings he now displays are the more discernible only because of his bold ideas.

Although at times one feels that McBrown's playing is too loud for such a quartet, he remains the guts of the unit, driving his colleagues with intelligence and imagination. Hayden is a constantly growing bass player in close rapport with his teammate. Though his tone still is rather rough and unrefined, he's a reliable timekeeper, as evidenced particularly in his work on the ultra-fast *Things To Come*.

Writer for the group is San Franciscan Carla Borg. One of her originals played the night of review, *Oplus One*, showed a rather stark, haunting conception, yet with a spare lyricism evident in the line.

Audience Reaction: Bley is developing a stay-till-closing following which responds warmly to the individual soloists and the unit.

Attitude of the Performers: The leader's informative announcements help greatly to enhance the overall presentation. However, with the drums situated behind the vibes, as on the Hillcrest stand, Pike should step well out of the line of vision when McBrown solos. Also, Pike's acknowledgment of applause could stand some polish.

Commercial Potential: No concessions musically in this group. As previously noted, they showcase as many of their own originals as possible. Eventually, says Bley, they hope to play only their own tunes. "And," he adds with a grin, "if a customer insists on *Sweet Georgia Brown*, we'll have our own line on that, too." The quartet is not for the fringe-policy rooms; listening to what's being played is mandatory. In a straight jazz club it should score well and build a strong fan following.

Summary: Originality of conception is most evident in the Paul Bley quartet, with attention given to fresh, interesting compositions. Vibist Pike is a major factor in the group, possibly with a great future.

—tynan

Billie's Blues

Philadelphia — Billie Holiday nearly blew her top during a club engagement here. The spot's manager listened to her pianist, Mal Waldron, and then asked:

"He's pretty modern, Billie. Think you can keep up with him?"

radio and tv

By Will Jones

TELEVISION HAS BROUGHT us religious rock and roll and a preacher who can answer quiz questions about jazz.



The other Saturday night, however, it really cut loose and brought us the ziest religio-musical treat of all:

A religious striptease.

On a special program called *A Galaxy of Stars* on NBC, Vaughan Monroe stepped forth and introduced Martha Carson singing "a song of faith."

Miss Carson stepped forth in a gown cut in the old Faye Emerson tradition but with a couple of stoles or veils or something hanging over her shoulders.

She began a singing, shouting delivery of *Let the Light Shine on Me*.

AS SHE SANG, she got rid of the shoulder coverings, one at a time, allowing the light to shine on more and more of her all the time.

Miss Carson's shouting, if I understood her original intent correctly, was directed at The Great Spotlight Man Up Yonder. Citizens who did not get some of their early schooling at the old Grand theater in Canton, Ohio, may have read her message loud and clear.

But I readily admit to having a low type of mind that is easily distracted by having a woman undress right there in front of me. And I began thinking back to the Grand, and to the other midwestern burlesque houses where I gained my only experience in such matters, and to how they were likely as not to have an inept spotlight man at the controls.

I couldn't help wishing that some of the poor girls who had to suffer in those places had had special material like Miss Carson's. As it was, all they could do was look up at the spotlight man and glare.

WHEN IT WAS time for Julius LaRosa's first summer show to go on the air, the camera showed us a profile of LaRosa getting a good-luck peck from a girl.

Then he turned to the camera and said, "Hello, I'm Julius LaRosa. Just been gettin' some good-luck kisses from Artie Malvin's group—the girls in Artie Malvin's group."

Next he made a little policy statement:

"We're just gonna be laughin' and dancin' and singin' and havin' a big great deal of fun."

Then the summer replacement for Perry Como said, "I'm not as relaxed as HE is."

After these and a few other things had been said, a character came in and yelled, "Five minutes to air time!"

Then the music started up, and it was like the show really hadn't been on the air before.

Now we all know Julius was joshing us, and Julius knows we all know he was joshing us, and that the show was really on the air from the first moment we saw him.

SO MANY PERSONS besides Julius like to josh us the same way, though, I have to wonder why.

The show that doesn't really start until after it's been on the air for awhile is too old a gambit to be considered clever any more, so they can't have that in mind.

After the coy horsing around, they always get to the smash-bang musical opening that they'd have used if they hadn't decided on Opening B, or opening-that-isn't-an-opening.

I think the creative brains behind a show like LaRosa's are ashamed, that's what. They can't invent anything better than one of the variations of the standard musical opening, but unless they want to get Ed Murrowish that's what they're stuck with. So they use this other stuff first, to show that they're kind of putting down the standard musical opening, and then they go ahead and open the show the best way they know how.

AS FOR LAROSA, once they finally got to him and his singing, it didn't really make much difference how they had opened the show. He was in.

I make judgments like that by observing my wife.

LaRose was in the middle of *Do I Love You*, and my wife's eyes kind of glazed over and she growled:

"Gaaaawwwd, he's darling! He sings in tune, too!"

With reactions like that, and with guests the caliber of Count Basie and his orchestra, I had the feeling LaRosa was off to a good summer.

(Will Jones' column, *After Last Night*, appears daily in the *Minneapolis Tribune*.)

my favorite jazz record

(Ed. Note: Following is the sixth prize-winning letter in Down Beat's favorite jazz record contest. Although the letter is relatively brief, we felt it to be particularly significant in terms of the age of the sender. The \$10 prize goes to Stephen Witty, 1070 Park Ave., New York City 28.

(You can win \$10, too, and see your views on jazz in print, by telling us in 250 words or fewer which selection in your jazz collection you'd be most reluctant to give up.

(Send letters to Down Beat, Editorial Department, 2001 Calumet Ave., Chicago 16, Ill.)

I'm 11 years old, and I can't boast of my knowledge of jazz, but in my collection I like a record that was recently put on Atlantic, *The Modern Jazz Quartet at Music Inn*, with Jimmy Giuffre.

When I heard about it, I pictured the MJQ playing more or less a background to Jimmy's fine clarinet, but to my pleasant surprise Mr. Giuffre fills in with them quite as though he was one of them.

The blending of the instruments, each with its own equality, makes for a beautiful and almost classic album. John Lewis' excellent variations on *God Bless Ye Merry Gentlemen* is done very well. *Serenade* is done with Mr. Giuffre, fabulously. A great record.

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Are you looking for a cocktail unit? A jazz combo? A comedy group? Whether you are night club owner, hotel man, or supper club operator, the DOWN BEAT combo directory will help you select the group you want. This is the largest listing of cocktail units and combos in the country, but is not intended to be a complete roster, for there are more than 10,000 such groups working at present. However, we think you will find this to be a selected cross section of all types of units.

Explanation of booking office symbols: Associated Booking Corp. (ABC); Al Dvorin Agency (ADA); Artistry in Promotion (AIP); Consolidated Artists Corp. (CAC); Foster Agency (FA); Gale Agency (Gale); General Artists Corp. (GAC); McConkey Artists Corp. (MAC); Mercury Artists Corp. (Mercury); Music Corp. of America (MCA); Mutual Entertainment Agency, Inc. (MEA); National Orchestra Service (NOS); Philadelphia Entertainment Agency (PEA); Shaw Artists Corp. (SAC); Universal Attractions (UA); Willard Alexander (WA). For information on any combo listed, write in care of the agency to DOWN BEAT, Editorial Department, 2001 S. Calumet Ave., Chicago 16, Ill. If the combo has no agency listed or if it is listed as an independent, write to DOWN BEAT in care of the combo itself.

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JULIAN (CANNONBALL) ADDERLEY (ABC): Featuring Julian on alto with a jazz group that is getting lots of good publicity. EmArcy.

TOSHIKO AKIYOSHI (ABC): The young jazz pianist from Japan has a fine modern trio. Storyville.

CHUZ ALFRED QUINTET (GAC): Saxophonist Alfred heads the group in instrumental and singing interpretations, many of which are jazz-based. Savoy.

GENE AMMONS (Gale): Instrumental six-piece jazz group headed by tenor saxist Ammons. Prestige.

ARISTOCRATS OF RHYTHM (AIP): Novelty tunes and light comedy, featuring piano and bass with vocals.

LOUIS ARMSTRONG ALL-STARS (ABC): Veteran jazzman is known the world over for his work, and plays any and all types of dates (including ballrooms) with equal facility. Star sidemen include Trummy Young, trombone, and Edmond Hall, clarinet.

THE ARTONES: A vocal and instrumental quintet interspersed with light comedy.

AUSTRALIAN JAZZ QUINTET (ABC): Each member of this quintet is a thoroughly schooled musician presenting a unique sound in jazz. Bethlehem.

HARRY BABASIN'S JAZZPICKERS (Jack Hampton): Babasin's well-tempered jazz group includes cello, guitar, bass, vibes, and drums and presents a diversified book of jazz tunes.

CHET BAKER (ABC): A winner of many polls, Baker's work with a horn is delicate with plenty of drive. Pacific Jazz.

EDDIE BAKER TRIO: Experienced modern jazz group, with leader Baker on piano.

TOMMY BAKER (MAC): Gypsy trio with violin, bass, and guitar. Are tops on nostalgic and mood tunes.

THE BACHELORS (GAC): This versatile vocal and instrumental trio features piano, accordion, trumpet, trombone, bongos, drums, and vibes—played by three men.

BEL-AIRE TRIO (Independent): All girl vocal and instrumental group, playing the piano, bass, and drums.

DAVE BELL TRIO (ABC): Three unusual voices, clever instrumentals, impressions and impersonations.

AL BELLETTIO SEXTET (ABC): Group gets a big band sound, with men doubling. Primarily a jazz group, but also is fine for dancing. Four-way vocals also used. Capitol.

BETTZE & RAMON CHAUNKE (MAC): Tops in hotels and lounges, they play the accordion and organ, from classics to pop. **RIP (SHOWTIME) BEVINS (AIP):** Features tenor sax, bass, drums, vocals, calypso, and current hit tunes.

BIG THREE TRIO (MCA): The boys sparkle at piano, bass, and guitar, presenting diversity of music and novelties. Columbia.

JIMMY BINKLEY & THE BLUE NOTES (SAC): Good vocal and instrumental quartet. Blues, rhythm. Checker Records.

ART BLAKEY AND HIS JAZZ MESSENGERS (SAC): This group is gaining prominence throughout the country as one of the most versatile jazz combos in the business. Blakey on drums is one reason why. Blue Note.

ROSE BLAND (MAC): A duo with organ and drums, they're booked as a floor show act, or lounge attraction.

BLUE CHIEF: A lively group with complete comedy material, vocal, and instrumental arrangements.

PAUL BLEY QUARTET (Independent): Bley is a virile jazz piano stylist fronting his own group.

BOBBY BOYD'S JAZZ BOMBERS (PEA): Rhythm and blues, vocal, and comedy quintet. Tattler Records.

ROY BRILL (MAC): A pantomime act and dance trio with drums, accordion, organ.

DREX BROOME TRIO (MAC): Vocal and instrumentals, with sax, drums, and piano.

HAL BROWN QUARTET (MCA): Highly-entertaining vocal instrumental group, featuring leader Hal Brown playing guitar, violin, and bass.

JIMMY BROWN: A variety of pop tunes and specialty numbers is the repertoire of this quartet.

DAVE BRUBECK QUARTET (ABC): Well-known jazz group, featuring pianist Brubeck and alto saxophonist Paul Desmond. Columbia.

MILT BUCKNER TRIO (SAC): Former Lionel Hampton pianist now plays Hammond organ in his instrumental jazz trio. Capitol.

TEDDY BUCKNER (Independent): Teddy left Kid Ory to form this unit. Has been at 400 club, Los Angeles, for past year.

DICK BURGESS THUNDERBIRDS (MAC): Lots of comedy, action with piano, sax, bass, trumpet, vibes.

GEORGE BURKE QUARTET (MAC): Three boys and a girl give out with special tunes, and dance music.

JACKIE CAIN & ROY KRAL (ABC): This handsome and talented duo doing smart nitery act. Both sing, with Roy doing the piano backing. ABC-Paramount.

JIMMY CALVIN (MAC): A quartet featuring harmony in a variety of vocals.

NORMAN CARLIN & THE ATOMI-KATS (MEA): Norm does record pantomime, plays sax and drums, while the Kats supply piano, bass, and vocals for dance and comedy.

LEN CARRIE AND HIS KRACKERJACKS (MCA): This act is suited to those who like their shows fast, funny, and noisy. Decca.

BARBARA CARROLL TRIO (ABC): A femme pianist with excellent arrangements, can hold her own in any room. Victor.

JOE CASTRO (ABC): A capable pianist encompassing a smooth transition from the classics to pop, to jazz.

CELL BLOCK 7 (Artist's Rep. of Texas): Zany Dixieland group. Columbia.

CELLAR DWELLERS (Independent): Six-piece Dixieland and jump band. Monitor.

CHAMACO (MAC): A society mambo attraction. RCA.

CHARLEY CHANEY (MEA): Charley is a pianist and comic who specializes in popular humor.

TEDDY CHARLES QUARTET (WA): Modern jazz quartet, with Charles on vibes. Atlantic.

CHEERFUL EARFULS (MAC): Quintet (Mickey LaMorte—drums; Tony Sotirakis—sax; Jim Sotirakis—guitar, electric bass; Bill Caramante—piano; Jimmy Fry—trumpet). Ever-moving group specializing in rock & roll, choreography, and jazz. Good dance tempos.

CHELLA & HER FELLAS (MEA): Chella handles combo drums, vocals and novelties, with Fellas playing piano, bass.

LOS CHICANOS QUINTET (MCA): Talented family group from Chile describe romantic & humorous tales of Latin life through songs, dancing, and interesting music.

THE CHUCKLES (ABC): Popular singing and instrumental trio. Label "X".

SVATA CIZA & THE INTERNATIONAL FIVE (ABC): Authentic Dixieland group.

DOROTHY CLARKE AND THE COLONY CLUB BOYS (MAC): An entertaining lounge trio, featuring Dorothy, with two boys, and drums, bass, accordion.

COZY COLE: Star drummer Cole heads his own quintet of jazzmen. MGM.

HELEN COLE AND HER QUEENS OF SWING (MAC): A versatile all girl trio.

HANS & MADELINE COLLINS (MAC): A sophisticated couple using clever arrangements on the piano and voice.

THE CONLEYS (MEA): The trio give with songs and instrumentation: piano, vibraphone, electric guitar, and bass.

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DAUGHERTY AND FRASER (MAC): Featured as floor show act or lounge attraction. Top pantomime.

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MILES DAVIS (SAC): Jazz trumpeter whose instrumental combo is in the modern vein. Prestige.

NICKIE DAVIS (Skrepleh): Modern jazz for easy listening, with piano, bass, drums, and female vocalist.

DIANNE DAWN (MAC): Three boys and a girl who make with comedy and dance music with vocals, drums, sax, bass, accordion. Lounges and dance rooms.

BUDDY DeFRANCO QUARTET (WA): Clarinetist has won all major jazz polls for several years. Provides choice instrumental work, augmented by piano, bass, drums. Clef.

THE DELL TRIO (MCA): Popular singing group also on organ, accordion, and guitar. Columbia.

JACK DENETTE (MAC): This piano, bass, guitar trio also features vocals, comedy, lots of action. Lounges and hotels.

JOE DERISE (SAC): Joe sings and plays piano, others on bass, and drums. Bethlehem.

BILLY DEV-ROE AND THE DEVIL-AIRES (MCA): A new comedy discovery, Bill beats his drums, accompanied by piano and bass.

DICK & KIZ (MEA): Modern show with Dick playing electric piano and Kiz singing. BILL DOGGETT COMBO (SAC): Starr Bill Doggett swings on the Hammond organ, always a favorite with jazz enthusiasts. King.

FATS DOMINO (SAC): Rhythm and blues sextet is one of biggest items on r&b circuit. Imperial.

DOROTHY DONEGAN TRIO (ABC): Miss Donegan plays piano, in many styles, and inspires appreciable audience response. Roulette.

THE DOZIER BOYS (ABC): Good instrumental, vocal quintet. Currently at Basil club, Kokomo, Ind.

CHARLES DRAKE (MAC): A society band including trumpet, sax, piano, drums. Play at leading hotels.

DUBONNET TRIO (MAC): Latin-American music along with subtle group and single comedy.

BILLY DUKE AND HIS DUKES (Sues-Rothbard): A vocal and instrumental quintette playing popular, rhythm and blues, and jazz. Sound.

DUKES OF DIXIELAND (ABC): Frank Assunto leads the group, six boys and a girl, Betty Owen, the duchess. This New Orleans Dixieland organization is on a return engagement at the Preview, Chicago.

THE DYNAMICS (MEA): Trio offers piano, sax, drums. Vocals and comedy by female member.

DYNATONES (MAC): An act in a quartet. Accordion, drums, sax, bass. Held over on every date.

VAL EDDY (MAC): Two boys on piano and bass; they're popular in the lounges.

ANN EDWARDS TRIO (MAC): Two boys and a girl, accordion doubling piano, drums, and string bass. Past engagements include Black Orchid, Chicago.

COZY EGLESTON QUINTET (ABC): Four guys and a girl with a lot of personality.

DENNIS EHRICKE (MEA): Dennis plays Hammond organ, piano, and celeste, handling both pops and classics.

ROY ELDRIDGE (SAC): Veteran jazz trumpeter and a star of Jazz at the Philharmonic available both as a single and with own trio. Clef.

ELI'S CHOSEN SIX: This is Dixieland off the Yale campus, played with enthusiasm by Ivy league post graduates.

MARY ELLEN TRIO (MCA): Comedienne Mary Ellen is backed by two excellent musicians, a versatile group.

DON ELLIOTT (ABC): Billed as "Mr. Versatile," plays vibes, mellophones, trumpet, piano, and sings. One of the excellent jazz groups in the country. ABC-Paramount.

JIMMY ELLYN AND HIS SOCIETY BAND (MAC): At home in hotel, night club, or lounge. Many years as nation-wide band leader. Featured vocalist is Jeep Jensen.

GENE ESPOSITO TRIO (Independent): Chicago group has excellent jazz experience. Leader plays piano and trumpet. Salem.

HARRY EVANS (MAC): Organ and guitar duo in a highly listenable blend of tunes.

JACK EVERETTE TRIO (MAC): Features a variety of tunes & dance music.

TAL FARLOW (WA): Has been a recent poll winner in several magazines. Heads group with Winnie Burke on bass, Eddie Costa on piano and vibes. Norgran.

RUTH FIELD TRIO (MAC): Organ, drums, guitar, trumpet. A hotel-night club group currently with Pick chain.

HERBIE FIELDS (ABC): A versatile, entertaining jazz group that features sax and clarinet work on fields and the vocals and guitar of sidick Rudy Cafaro.

JACK FLINDT: A society dance quartet and their organ, trumpet, sax, and drums.

FRANZ & HIS VIOLIN WITH CARL ZIMMERMAN ON PIANO (MEA): Strong in smart rooms and hotels.

FOUR FRESHMEN (GAC): Highly renowned for their tasteful arrangements, they combine their vocal talents with instrumental attractions. Capitol.

FOUR KATS & A KITTEN (MAC): A quintet that includes the famous Benson Bros. Comedy & instrumental.

ART FOXALL (Jack Hampton): Leader of a flexible group which varies from trio to sextet, this New England tenorist features rhythmic music from pop to ballads, with rock 'n' roll thrown in.

THE FRANTICS (MCA): They sing, dance, mimic, play instruments, and can be as riotous as you want. Also will revert to the sweeter side if need be.

AL FRECHETTE (MAC): Man-wife team up on trumpet and organ, with light comedy.

BUD FREEMAN QUARTET (WA): Freeman's highly individualistic style draws jazz lovers wherever he is booked. Bethlehem.

CHARLIE GABRIEL (ACA): This group is booked as modern rock 'n' roll, also plays jazz.

THE GALLIONS & GINNY (MAC): An entertaining musical and vocal quartet.

FREDDIE GIBSON TRIO (MAC): Presenting the piano, guitar, bass, and drums.

ERROLL GARNER TRIO (ABC): Humorous pianist whose different and individualistic approach to jazz has won him wide audience. Is a good bet for almost any jazz room, and also is a top concert attraction. Columbia.

STAN GETZ (SAC): Poll-winning tenor saxist leads a quintet that has worked steadily in most of the nation's top jazz rooms. Clef.

TERRY GIBBS QUARTET (ABC): Driving vibist leads an instrumental quartet spotting the piano work of Terry Pollard, who also contributes to an exciting vibist duet with leader, EmArcy.

ELMER GILL TRIO (Independent, 408 Fischer Bldg., Seattle, Wash.): Al Larkins on bass and Al Turay's guitar merge with Elmer's piano in modern jazz.

THE GIOVANNIS (GAC): One richly endowed family make up this group to produce a highly unique act.

JIMMY GIEFFRE TRIO (ABC): With reed man Giffre as one of jazz' most vital figures, this trio has infinite interest. Guitarist Jim Hall and bassist Ralph Pena complete the group. Atlantic.

THE GOOFERS (MCA): This musical-comedy quintet has appeared at top clubs and television shows. Coral.

STOMP GORDON QUARTET (ABC): A go-man r&b group, with Stomp on piano. Mercury.

BILL GRASSICK (MAC): Presenting music for dancing and listening.

GREAT SCOTTY QUARTET (AIP): A rock 'n' roll group consisting of tenor sax, piano, bass, drums, & vocals.

CONLEY GRAVES TRIO (Belefan Enterprises, Hollywood, Calif.): Graves is an outstanding piano soloist, rounding out the group with bass and drums. Decca.

BUDDY GRECO (ABC): Popular singer-pianist formerly with Benny Goodman but now working with his own quartet.

URBIE GREEN QUARTET (WA): Urbie Green is on trombone and is backed by piano, bass, and drums. A swinging group getting lots of attention. ABC-Paramount.

EMIL GREY COMMANDAIRES TRIO (MAC): Accordion, bass, and guitar, with lots of vocals and comedy.

DUKE GRONER (MAC): A rhythm combo with bass, guitar, and piano.

LENNY HAMBO QUINTET (WA): Featuring alto, trumpet, bass, piano, and drums. A highly styled jazz group. Columbia.

CHICO HAMILTON QUINTET (ABC): A veteran drummer of high standing, Chico with his new group achieves fresh and pleasing effects. Cello, flute. Pacific Jazz.

JOHNNY HAMLIN QUINTET (MAC): Commercial jazz fivepiece with seven instrumental doubles. Victor.

LEE HARLAN (MAC): Musical duo present organ, bass, vocals.

DARYL HARPA (ABC): The personable Harpa and that girl from Manila, Shanna, provide variety entertainment, with the musicians making for something different in presentation.

THE HARRISONS (MAC): Two with music for dancing and listening. Gert plays organ. Nell is featured on sax, clarinet, drums, vocal.

TOM HARVEY TRIO (MAC): Sax, piano, drums, and vocals, featuring jazz.

JOHN HAVEN & THE HI FIVE (ABC): Rated as one of the finest musical vocal groups around. Capitol.

HAMPTON HAWES TRIO (SAC): Hawes is an exceptionally talented young jazz pianist, now on tour after spending some time on the west coast. Contemporary.

HAZARD TUNE CRIERS (MAC): Much comedy and good music.

HANK HAZLETT TRIO (ABC): Instrumental, vocals.

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LENNY HERMAN (ABC): Billed as "The Biggest Little Band in the Land," combo features sweet music, standards and makes a point of playing requests. Hammond organ highlights the combo that can be heard in top hotel rooms and lounges. Coral.

EDDIE HEYWOOD TRIO (ABC): Heywood, well-known pianist-composer, plays "Begin the Beguine," "Canadian Sunset," and a variety of well-tempered jazz interpretations. RCA Victor.

HLAWATHA & HIS MUSICAL TRIBE (ABC): Formerly Stomp Gordon's tenor on Decca and Mercury records, now with his own quartet. Rock and roll rhythms.

ED HIGGINS TRIO (ABC): Capable modern jazz unit, headed by Higgins on piano. Creative, tasteful group.

JEAN HOFFMAN TRIO (ABC): The Hoff- man trio, a west coast favorite, has gone on tour. It's a modern jazz group, featuring Jean on piano.

JOE HOLIDAY (Gale): Alto saxist heads instrumental jazz group. Prestige.

LYNN HOPE (SAC): Beturbaned tenor sax- ist leads a strongly rhythmic sextet. Aladdin.

WILSON HUMBER (Mac): A duo featuring boy and girl in piano and vocals.

RED INGLE & HIS UN-NATURAL SEVEN (MCA): High-lighting the comedy and musical talents of Don Ingle and the Musical Zanies. Capitol.

DON ISIDRO LATIN TRIO (Charlie Sprouse Arnold Agency): Although they feature latin music, they also play jazz and old pop stand- ards.

CALVIN JACKSON QUARTET (ABC): An entertaining group with a unique modern jazz sound. RCA-Victor.

FRANZ JACKSON ALL-STARS (Independ- ent): One of the most experienced Dixieland bands in America, this group boasts a total of 265 years of jazz experience, with some of the most important figures and leaders in jazz history. Republic.

MORTY JACOBS TRIO: Jacobs, on piano, combines with bass and drums to present a variety of sounds, from cocktail to jazz to specialties.

AHMAD JAMAL TRIO (ABC): Featuring the competent jazz stylings of pianist Jamal, this group offers tasteful modern jazz. Argo.

NADINE JANSEN (MAC): The two boys and girl were featured with Horace Heidt two years. Piano, trumpet, bass, drums.

JOE JAROS (Independent): Always a popu- lar dance attraction wherever they are booked. Olympia.

JERRY JAYE TRIO (MAC): Young, spirited rock 'n' roll treatments. DeLuxe.

JAZZ COURIERS: This quartet, headed by pianist Eugene Russell, includes piano, vibes, bass, and drums, playing in the modern jazz idiom.

JAZZ LAB QUINTET: This group, including alto man Gigi Gryce and trumpeter Don Byrd offers first-rate modern jazz. Riverside.

JO ANN JORDAN TRIO (MEA): Merry Canadian crew sailed to U. S. via piano, bass, bongo drums, and vocals.

J. J. JOHNSON (ABC): The illustrious jazz trombonist has his own group again, after affiliation with Kai Winding for some time. Columbia.

JACKIE JUMPER'S JUMPIN' JACKS (PEA): Instrumental go-go group that also employs vocals and comedy, plays for danc- ing. Tattler Records.

JUTTA HIPP TRIO (ABC): The attractive, capable jazz pianist from Germany is making her way in the U. S. jazz world and doing well at it. Blue Note.

ALEX KALLAO (ABC): A young pianist from Detroit, Alex plays progressive and mod- ern jazz. RCA-Victor.

BEN KAY AND SHERRY BARLOW (MEA): Ben on organ, accordion, and piano; Sherry playing piano and combo drums. Good vocals and personality.

EDDIE KAYE TRIO (MAC): Two boys on piano and bass; they're popular in the lounges.

GEORGE KAY (MAC): An action trio with drums, vibes, bass, vocals, and comedy.

THE KINGS (GAC): Formerly known as the Nomads, this quartet is primarily a vocal one, although each member plays an instru- ment, including bass, guitar, banjo, and mandolin. Fraternity.

KING'S IV (MCA): Four fellows who dis- play tasteful musicianship and versatile abili- ties. Coral.

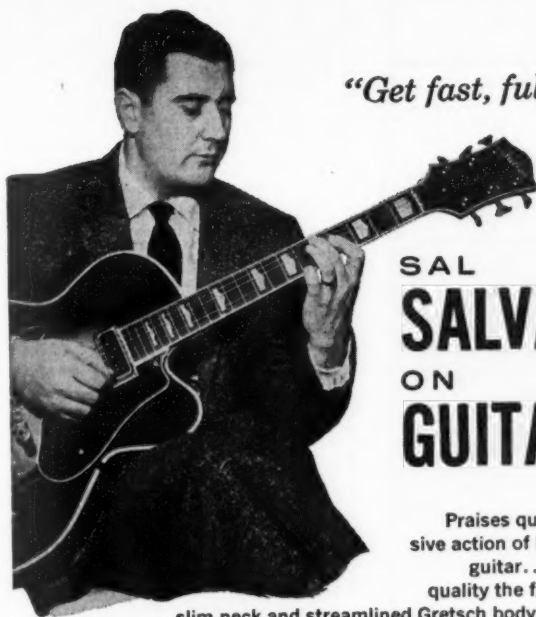
KIRBY STONE FOUR (GAC): This group places the accent on comedy, with an act based on song and satire.

CLAUDE KELLY TRIO (MEA): Claude plays sax and combo drums; others on piano, bass. Clever vocals and novelties.

BILL KELSEY TRIO (MEA): The bass- playing leader of the comedy group is assisted by sax, clarinet, drums, accordion.

KERRY PIPERS (PEA): Instrumental, vo- cal, comedy quintet that also specializes in playing for dances. Tattler Records.

KING & SYLVA (MEA): Roy King plays piano and Gil Sylva accompanies with bass. Vocals and comedy.



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THE KINGS AND QUEENS (MAC): Two boys and two girls make up this quartet. Sax, bass, piano, drums, vocals.

RONNIE KOLE TRIO (MAC): Ronnie features one of the few stand-up accordions plus piano, celeste, bass, guitars, sax, clarinet, flute, drums. Anything from classics to pop.

GENE KRUPA QUARTET (ABC): Flery drummer is a top jazz draw. Clef.

JOHNNY LAMONTE & THE LEASE-BREAKERS (ABC): Zany comedy trio. Lamonte, formerly with Spike Jones, injects this humor into the act.

SONNY LAND TRIO (MAC): Accordion, bass, drums, and trumpet, and a capable group produce unusual arrangements.

DAVE LAWRENCE (Independent): 635 Allengrove St., Philadelphia, Pa.; Instrumental-vocal five-piece combo playing clubs and dances in Pennsylvania, New Jersey, and Maryland.

LEAKE TWINS COMBO (ABC): Entertaining musical and vocal quartet.

CAROLYN LEE (MAC): Four way vocals, piano, bass, guitar, drums, violin. Tops in dancing and entertainment.

CHUCK LEONARD QUARTET (ABC): Quartet specializing in comic vocals, instrumentals. Also dance music.

PHIL LEVANSON TRIO (MAC): The group make music with piano, viola, and drums.

DON LEWIS (MAC): Quartet, with dynamic song-styling.

JOHNNY LEWIS TRIO (MCA): Exceptional dinner music, soft & sweet, also include Latin dance routines.

RAMSEY LEWIS TRIO (Independent): Extremely well-integrated modern jazz group, with Lewis, piano; El Dee Young, bass, and Red Holt, drums. Argo.

ED LIBATORE (MAC): Boy-girl lounge attraction with special vocal arrangements.

LITTLE ERNIE AND THE FOUR HORSEMEN (MAC): They do their galloping on accordion, sax, bass, and drums.

LOS CHICANOS QUINTET (MCA): Imported South American group effervesce in Latin style; boys and girls sing and dance plus piano, guitar, accordion, flute, bongos.

BOB & OLYMPIA LLOYD (MCA): They play the organ, two pianos, celeste, Latin drums, and both sing. Are greeted with warm enthusiasm wherever they appear.

JOE LOCO (ABC): A well established Latin American rhythm-type band. Columbia.

RAY LUCKEY TRIO (MAC): Three boys playing accordion, bass, guitar, plus singing and comedy. Hotel and lounge act.

JOE MAIZE AND HIS CORDSMEN (GAC): This quartet emphasizes wit and melody. The group has appeared on television and at many leading clubs, Decca.

EDDIE MAKINS TRIO (Dick Stevens): A musical and comedy group with standard and popular tunes.

SAX MALLARD QUARTET (MEA): Sax with Duke Ellington. Now he and his r&b unit play clubs.

RUBEN MALOYAN TRIO (AIP): An easy-swinging jazz trio with piano, bass, and drums.

THE MANHATTANS (MCA): This is a group featuring instrumental and vocal prowess. The instrumentation is piano, bass, and drums, but each member is a capable singer.

SHELLY MANNE (MCA): This renowned jazz drummer is heading his own quintet, in top-rate jazz interpretations. Contemporary.

DICK MARI & THE BLUE-NOTES (ABC): Highly styled musical trio.

DICK MARTIN AND BOB HUGHES (MAC): Billed as "America's Most Fabulous Entertaining Team," Martin and Hughes combine to present romantic hit tunes of the day (Hughes sings them) and Broadway show tunes (Martin sings and plays piano).

SIPIC MARTIN TRIO (MEA): The members play piano, drums; Sipic blows fine sax.

MARY ELLEN TRIO (MCA): Comedy and songs by Mary backed by Frank on accordion and Don handling bass.

THE MASCOTS (MCA): Formerly called "The Four Guys," consist of four talented fellows who produce harmonious music and top comedy.

VIRGIL MASON (ABC): Good hotel-type four-piece band.

MASTER SOUNDS (Independent): This quartet features vibes, piano, bass, and drums in jazz-based interpretations. Celestial Stereo.

FREDDIE MASTERS SEXTET (MCA): Masters' group plays Dixieland, sweet, specialty numbers, and sings. Jose Duarte, "The Man with a Thousand Voices," is featured.

BILLY MAXTED AND HIS MANHATTAN JAZZ BAND (ABC): Strictly Dixie. Cadence.

FRANK MAYO'S NEW YORKERS (PEA): Vocal and instrumental quintet.

JOHNNIE MCCORMICK QUINTET (MCA): Smooth group harmony is the keynote in McCormick's group, which features a versatile book, from show tunes to mambos. Vocalist Bobbi Boyle, formerly with Ralph Flanagan, complements the group.

SARAH McLAWLER TRIO (Gale): Miss McLawler plays organ, backed by violin and drums, in jazz interpretations. Brunswick.

MARIAN McPARTLAND TRIO (ABC): Femme pianist has excellent jazz trio that also slips easily into spots like NYC's Embers. Instrumentals only. Capitol.

MEL-DON DUO (MAC): These boys play organ, guitar, and sing. Their specialty is lounges and dance rooms.

MICHELINE & HER MERRY MEN (MAC): An outstanding trio presenting an exciting show of instrumentals and vocals.

AMOS MILBURN (ABC): Plays the piano and sings in a tempo that is bright and modern with a folk-song quality. Aladdin.

MIL-COMBO (GAC): They work with a piano, electric guitar, and bass to produce jazz in the progressive vein. Capitol.

KENNY MILES QUARTET (Independent): Features guitar, piano, vibes, and bass.

CHARLIE MINGUS JAZZ WORKSHOP QUINTET (WA): This is one of the most adventuresome jazz groups around presenting many of Charlie's own compositions. Atlantic and Debut.

RED MITCHELL QUARTET: This outstanding jazz bassist leads a hard-swinging modern jazz combo featuring tenor discovery James Clay, who doubles flute. Piano (Lorraine Geller) and drums (Billy Mitchell) complete the group. Contemporary.

MODERN JAZZ QUARTET (SAC): Milt Jackson, vibes; John Lewis, piano; Percy Heath, bass, and Connie Kay, drums, are mainstays of this quiet, intricate unit that was named world's top jazz combo in last year's DOWN BEAT Jazz Critics Poll. Atlantic.

LES MODES QUINTET (WA): Charlie Rouse on tenor, Julius Watkins on French horn; a modern, swinging, unit. Dawn.

WAYNE MUIR (MAC): Dance band, practically a fixture at the Congress hotel in Chicago.

JAMES MOODY (SAC): Alto man Moody has large following of fans for his seven-piece. Prestige.

FRANK MOORE FOUR (MCA): The Moore group repertoire is an all-encompassing one, from singing and dancing, to comedy and instrumentals.

PAT MORAN QUARTET (ABC): A versatile, jazz-based group, the Moran quartet plays interesting modern jazz instrumentals, mixed with well-arranged vocals. Bethlehem.

EDDIE MORRIS TRIO (MEA): Eddie on sax, clarinet, and bass leads his effervescent, youthful group who blend their voices, plays accordion, piano, and drums, providing danceable rhythm.

GERRY MULLIGAN (ABC): Baritone saxist and arranger, Gerry has become a symbol of the attention jazz has been receiving. EmArcy.

JERRY MURAD'S HARMONICATS (MEA): Murad is the organizer, and leader of the famous group, while Al Fiore and Don Les round out the trio. Mercury.

DICK LANE QUARTET (GAC): The Lane quartet features the leader on clarinet, with accordion, bass, and vocalist Pat Richards. The group concentrates on standards, Argo.

NANCY LEE AND THE FANDANGO THREE (MAC): They play the piano, drums, sax, bass with 10 doubles, four way vocals. Lounge or dance act.

THE STAN NELSON TRIO (MCA): Versatile young vocal and instrumental group. Leader plays piano and sings, other two contribute vocals and instrumentals.

PHINEAS NEWBORN JR. (WA): Has been heralded as "the greatest pianist to come along since Art Tatum." He's backed by bass and drums, RCA Victor.

RED NICHOLS AND HIS FIVE PENNIES (Independent): Red is an outstanding jazz figure and a veteran cornetist. Unit includes trombone, clarinet, piano, drums, bass, sax. Distinctive jazz for dancing and listening. Capitol.

THE NOCTURNES (MCA): This group relies on the "good old-fashioned dance music," with the accent on good entertainment. The four-member combo plays all types of music.

RED NORVO TRIO: The well-established name of Norvo needs little elaboration. The celebrated vibist has a fine trio, including guitar and bass. Fantasy.

JOHNNY NOUBARIAN TRIO (AIP): Instrumental and comedy routines.

NOTE-A-BELLES (ABC): Four attractive girls who competently vocalize.

O'BRIEN AND EVANS (MAC): Organ and guitar with doubles on celeste and piano. Vocals by Mary O'Brien.

THE ORIGINAL THREE (MCA): The trio sings ballads, semiclassicals, mambos, novelties, with bass, bongos, bongos.

KID ORY AND HIS CREOLE JAZZ BAND (MCA): An all-time great jazz performer of the old school, Kid Ory is still able to captivate audiences with his New Orleans style. Good Time Jazz.

TIM PASMA (Independent): A rhythm and blues and progressive jazz group. American Recording Co.

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LES PAUL & MARY FORD (GAC): Known the world over for their "new sound," they feature the work of two guitars and Mary vocalizing, Capitol.

BERNARD PEIFFER (SAC): An exciting modern jazz trio with Peiffer on piano, EmArcy.

DAVE PELL OCTET (ABC): Headed by tenor saxophonist Pell, this well-balanced group can provide appealing jazz arrangements and danceable tempos, RCA Victor.

PENTHOUSE FOUR: The group do nicely on accordion, guitar, sax, bass, with four way vocals.

PEP-TONES TRIO (AIP): A peppy group with an assortment of unusual arrangements.

ART PEPPER QUARTET (ABC): The fine jazz altoist heads a vibrant group, including drums, bass, and piano, Intro.

PEPPER POTS (ABC): Complete comedy material plus music for dancing.

BILL PERI (MAC): A trio presenting a collection of specialty tunes and vocals.

BERNIE PESCHARGE (MAC): Billed as the Hammondaires, this duo is much in demand in hotels and lounges. Organ and drums are the spotlight instruments.

OSCAR PETERSON (SAC): Well-established trio of Peterson is adaptable to almost any room with jazz customers. Long-time cohorts are bassist Ray Brown and guitarist Herb Ellis. Clef.

VINCE PETTE QUINTET (MCA): Proponents of modern jazz, rhythm and blues, Dixieland, and just straight music for dancing.

OSCAR PETTIFORD TRIO (WA): Oscar has been acclaimed as one of the greatest bass players of our time, group also features piano and drums, Bethlehem.

NORMAN PETTY TRIO (MCA): A high standard of polished entertainment is the result of this combination of organ, piano, and guitar, Vik.

THE PHALENS: A lounge trio presenting pop tunes and specialty numbers.

CAROL & CONNIE PHELPS (MAC): A duo doubling on violin, bass, piano, accordion, and lots of vocals.

MIKE PHILLIPS VOCALAIRES: A lively vocal and instrumental group, with guitar, cocktail drums, piano, and bass, Rainbow.

PLINK, PLANK 'N PLUNK: Versatile instrumental and three-way vocals.

THE PLATTERS (ABC): Four guys and a gal with lots of talent give out with rhythm and blues, Mercury.

GENE PRINGLE (ABC): Smart, society-type orchestrations, featuring Lilli Malloy, vocalist.

QUARTERNOTES (MAC): A fast-moving quartet with topnotch arrangements.

QUINTETTO ALLEGRO (MCA): Known as "ambassadors of melody & humor" which has the group interchanging on three violins, a guitar, and a clarinet.

DON RAGON QUINTET (MAC): Features Alice Ragon, Trumpet, sax, drums, piano, bass, guitar. Plays leading hotels, night clubs.

HARRY RANCH (ABC): A top combo with individual entertainers. Choral and comedy numbers, MGM Records.

ERNE RAY (MAC): Band concentrates on dance tempo primarily for hotels. Ensemble singing, Dixieland, Latin music, features piano.

JOHN RE TRIO (Independent, 1287 Lajole St., Montreal, Canada): Piano, bass, and clarinet group, with members also handling vocals. Also offer a bit of jazz.

DONNA REASER: Attractive young accordionist with personality and voice. Held over indefinitely at Albert Pick hotels.

RENEE & HER ESCORTS: Two boys and a girl with drive, vocals, skits.

ALVINO REY QUINTET (MCA): Alvino Rey, famous guitarist heads this swinging quintet, with vocals by Jan Stewart and Sparky Berg.

RAY REYNOLDS (MAC): Ray features his musical trapeze act starring Jackie Barnette. Also trumpet, sax, piano, bass, drums.

RICHIO TRIO (MAC): Features accordion, drums, and guitar.

T. RILEY'S SAINTS (Independent): This Dixieland group has developed many fans in the Los Angeles area. Chico Alvarez is featured on trumpet.

MAX ROACH QUINTET (ABC): Modern jazz group headed by jazz giant Roach, drums, and fine tenor saxophonist Sonny Rollins. Among best modern jazz groups, EmArcy.

ELLA MAE ROBERTS QUARTET (MAC): Their instrumentals and vocals make them real show-stoppers.

TOMMY ROBERTS (MAC): A dynamic quintet featuring Evelyn at the piano. A show and band.

DON RODRIGO TRIO (MAC): Specializing in dance music, also good for easy listening.

ROSSI & MacDERMOTT (MEA): Bill Rossi on vibro-harp, and Gordon MacDermott plays bass violin when not joining in comedy antics.

SHORTY ROGERS QUINTET (MCA): Shorty, an important figure in modern jazz, heads his own group, playing trumpet and fluegelhorn, RCA Victor.

DON ROTH TRIO (MAC): Organ, accordion, guitar, Cardinal records.

STAN RUBIN AND HIS TIGERTOWN FIVE (MCA): A Dixieland swing sextet.

PETE RUBINO QUINTET (MCA): Rubino plays the trumpet and his group provide the rhythm, from an interesting selection, which includes comedy.

HOWARD RUMSEY-LIGHTHOUSE ALL-STARS (Independent): Rumsey, a former Kenton bass player, has made Lighthouse the coast's top center for devotees of modern jazz. Available for concerts Monday and Tuesday nights. Contemporary.

ST. JAMES FOUR (MAC): Rock 'n' roll quartet.

THE SAINTS (Independent): Dixieland crew with a fresh sound in two-beat, usually booked around the west coast.

SAL SALVADOR QUARTET (WA): Salvador, ex-Stan Kenton guitarist, has formed a relaxed, interesting modern jazz group, Bethlehem.

SALT CITY FIVE (Independent): Will Alger heads this Dixieland jazz group, Jubilee.

BILL SAMIER & THE WILDWINDS (MCA): A refreshing quartet with piano, drums, bass, trombone, clarinet, and sax.

DICK SARLO (MAC): A good hotel dance band.

LEON SASH QUARTET (CAC): Quartet playing excellent modern jazz, Storyville.

JOHNNY SAVAGE (MAC): Three boys and a girl make up this quartet presenting a variety of instrumentals and vocals.

JOE SAYE QUARTET (WA): Scottish pianist leads flute, guitar, bass in sophisticated jazz with Scottish tang, EmArcy.

MURRAY SCHAEFF & HIS ARISTOCRATS (MCA): Murray plays the sax, John McLean on guitar, Lou Cave on bass, Jerry Kay on piano, Jubilee Records.

DON SCHRAIER QUINTET (Central Booking): A fast-moving unit playing predominantly jazz, Imperial.

BOB SCOBEE (ABC): Dixieland fans need no introduction to Scobee's enthusiastic group. It's the exhilarating sound of traditional jazz, RCA Victor.

BOBBY SCOTT TRIO (WA): Scott, a young, inventive pianist-composer-singer, heads a forceful trio, in the modern jazz vein, ABC-Paramount.

BUD SHANK QUARTET (ABC): Poll-winning altoist-flutist Shank fronts a top-grade rhythm section, featuring Claude Williamson on piano. Group has played all important jazz rooms, Pacific Jazz.

SHARKEY AND HIS KINGS OF DIXIELAND (MCA): Sharkey an accomplished trumpeter, leads his Kings in authentic New Orleans jazz, Capitol.

RALPH SHARON (SAC): British pianist fits easily into any type of room and atmosphere, due to his flexibility. Works with trio, Bethlehem.

ALEX SHAY TRIO (MEA): Accordion, bass, and guitar with strong vocals and comedy.

GEORGE SHEARING QUINTET (ABC): For years has been recognized as one of the best draws on the jazz circuit; also does a lot of theaters, one-nighters, concert tours, Capitol.

PAT SHERIDAN: An all-girl quintet that specializes in dance rooms, lounges, Trumpet, piano, two saxes, drums, and vocals.

SHERWIN TWINS ORK (Al Sherman): Are booked most regularly in hotels and canteens. Billed as "music as it should be played."

HELEN SCOTT (MAC): Pianist and Hammond organist who also sings—and well—in a Jeri Southernish style, is in the midst of a long engagement at the New Sapphire room of Park Shelton hotel in Detroit.

JILL SHARON QUINTET: This jazz ensemble, headed by the attractive Miss Sharon on drums, has played in the Los Angeles area, winning considerable praise.

THE SHY-GUYS (MEA): Six capable guys cover comedy (mimicry, acrobatics), music (piano, bass), and vocals.

KEN SIGARS (MAC): A duo with organ and guitar and a wide range of tunes.

HORACE SILVER QUINTET (SAC): Silver, brilliant modern jazz pianist, heads this group, a top-flight jazz combo, Blue Note.

JIMMY SMITH TRIO (SAC): Jimmy Smith plays excellent modern jazz organ, Blue Note.

NORMAN SIMMONS TRIO (ABC): Experienced jazz pianist heads capable modern group, Argo.

TED SMALL & LOIS (MAC): Organ, piano duo with vocals ranging from old standards to up-to-date show tunes.

SOMETHIN' SMITH & THE REDHEADS (GAC): They present a piano, bass, guitar, banjo, and a topnotch sense of humor. One of the most popular groups around, Epic.

SONS OF THE GOLDEN WEST (MEA): Sons handle two guitars, violin, bass, and sing four-way, in versatile manner.

MUGGSY SPANIER SEXTET (ABC): A hard-driving Dixieland jazz band that works steadily the year around. Leader is noted trumpeter; band is strictly instrumental, Decca.

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Play That Thing

New York—Two cats were leafing through a stack of albums at the Record Hunter shop in midtown when a clerk asked if he could help them.

"We're looking for a record of Beethoven's Ninth," one said.

The clerk showed him a section with several different Ninths on various labels. They studied each package, then turned in desperation to the clerk.

"What we're looking for," one explained, "is a copy without the vocal."

ED SPAYER TRIO (MAC): A combo with an unusual style, highlights accordion, bass, and drums.

THE STAFFORDS (MAC): A west coast group comprised of two boys and a girl. Good vocals, piano, sax, drums, Decca.

BILL STANTON TRIO (MCA): Pianist leader heads instrumental group.

DELL STANTON (MAC): These three Godfrey Talent Scout winners play piano, bass, guitar.

SAMMY STEVENS TRIO (NOS): Three experienced musicians and pretty vocalist. Currently at the Chez Jay, Estes Park, Colo.

SMOKY STOVER (MAC): Dixieland band including trumpet, sax, drums, piano, vocals. Also some comedy.

BARBARA STRADER QUARTET (MAC): Barbara and three boys are a top attraction for dance rooms and lounges. Sax, trumpet, drums, piano. Dance—entertainment.

LENNY STUART TRIO (MCA): Using electric accordion, alto sax, and tymbales, this group offers Latin American music, for listening and dancing. Accordionist Stuart also sings.

THE STYLISTS (MCA): Headed by Lou Styles, this group accents comedy. Instrumentation includes accordion doubling piano, clarinet doubling saxophones and flute, and bass doubling trumpet.

LEONARD SUES QUINTET (MCA): Known as a show-stopper, Leonard Sues plays trumpet, dances, sings, and provides a full bill of kicks.

BOB SUMMERS TRIO (MAC): Excellent instrumental group, in which leader is featured on alto, tenor, clarinet, and vocals in dance-styled arrangements.

ELMO TANNER (MAC): A favorite for dances, hotel rooms, lounges. Trumpet, piano, drums, bass. Dot.

BILLY TAYLOR TRIO (ABC): Instrumental trio that features the facile fingers of pianist Taylor, one of the nation's best jazz artists. ABC-Paramount.

TED AND LOIS (MAC): An organ-piano duo with vocals.

JON THOMAS COMBO (Gale): This quartet features piano, drums, trumpet, and guitar. Mercury.

CAL TJADER QUARTET (Milt Deutch): Tjader's inspired vibes playing, backed by piano, bass, and drums, gives this group modern jazz appeal. Fantasy.

TENOR SAX UNLIMITED (ABC): A jazz unit featuring three tenor stylists playing bop, swing, and blues. Argo.

RED THOMPSON TRIO (MAC): An action-packed unit with lots of lively entertainment.

TOWNE CRIERS (MEA): Piano, guitars, violin and combo drums, plus vocals and comedy.

THE THREE BARS (Independent, 1237 LaJole St., Montreal, Canada): Piano, bass, and cocktail drum trio, with one member handling vocals in both English and French. RCA Records.

THE THREE CHORDS (MAC): Headed by Stan Walker, this group has a large repertoire of vocals and novelty tunes.

THE THREE JACKS: A sparkling young vocal, instrumental, and comedy group.

THE THREE LADS & A LASS (MEA): Hohn Magruder leads this versatile group, and blows tenor sax, clarinet, doubling on string bass. Rest of quartet provides bass, guitar, banjo, drums, harmony-vocals. King Records.

THE THREE SPARKS (Stan Zuckes): Vocal and instrumental trio featuring both Dixie and modern jazz arrangements.

THE THREE SUNS (MCA): The guitar, accordion, and electric organ are the instruments with this group, out of which comes a very unique sound that cannot be duplicated. Artie Dunn, at the console is leader. RCA-Victor.

PAUL TOGAWA QUARTET: This west coast group headed by drummer Togawa, has appeared in jazz spots and on television. Mode.

BOBBY TROUP AND HIS TRIO (Independent): Troup is popular as both vocalist and piano stylist. His unit includes guitar, drums, and bass. Bethlehem.

THE TUNESMEN (MAC): They offer a variety of specially written songs, ballads, comedy skits, and instrumental numbers.

TUNE TAILORS (Independent): The vocal comedy and instrumental quartet includes leader Tony DeNunzio on sax, clarinet, and drums, with accordion, guitar, and bass.

TUNETIMERS (MAC): Two guys and a girl. Comedy; dance music with vocals, drums, trumpet, piano.

TURNABOUTS (MAC): Three boys and a girl play 10 instruments, sing, and act funny.

TWO CLICKS & A CHICK: Boys and an attractive girl blend vocally with instrumentals.

THE VAGABONDS (MCA): This group is billed as "America's Daffiest, Laughiest Swing Quartet," and they are usually held-over as a result of packing the house.

THE TYRONES (GAC): A rock 'n' roll vocal and instrumental group. Mercury.

VAL-AIRES (MAC): A girl and two boys who play lounges with piano, accordion, bass, and vocals.

ART VAN DAMME QUINTET (Jack Russell): The NBC Chicago group has had considerable record exposure and radio-television work. Accordionist Van Damme is backed by vibes, guitar, bass, and drums. Columbia.

THE VERSATONES (GAC): One of the most entertaining vocal and instrumental calypso groups this group is an "Arthur Godfrey Talent Scout Show" winner. RCA Victor.

THE WAGNERS AND THEIR MUSIC (Independent): Instrumentation is Hammond organ and piano, with added drums for rhythm.

STAN WALKER TRIO (MAC): This dance group a good bet for clubs, hotels. Organ, drums, piano.

GEORGE WALLINGTON TRIO: Pianist heads modern jazz trio that includes bass and drums.

JACK WEDELL (MAC): A capable trio of two boys and a girl on piano, bass, and guitar.

THE WESTERN CAPERS: A top flight western and popular quartet who feature Paulette Marshall, a Godfrey Talent Scout winner.

WHISPERING WINDS (MEA): Winds blow sax, play accordion, drums, bass. Harmonize and do comedy as well.

BOB WHITE TRIO: Bob plays piano and trumpet, other boy and girl on guitar, vibes, bass, drum. Featured as floor show act and in lounges. Dance routines by meri-Ellen.

GERALD WIGGINS TRIO (Independent): Wiggins plays modern jazz piano, backed by drums and bass. Motif, Parade.

PAUL WILLIAMS & HIS ORK (SAC): A "little" orchestra, they play a smooth dance-tempo. Savoy.

TEDDY WILSON TRIO (ABC): A good trio for any jazz room, Teddy features the redoubtable Jo Jones on drums. Verve.

KAI WINDING SEPTET (WA): Winding, with substantial experience in the jazz field, has formed his own group, including four trombones and rhythm section. Columbia.

WINDSORS (Milton Deutsch): These two men and girl constitute a highly entertaining lounge trio, with plenty of personality and versatility.

BETTY WINTON QUARTET (AIP): Along with good individual vocals and four-part harmony, this group includes impersonations and special material.

THE MARY WOOD TRIO (MCA): This instrumental trio concentrates on piano, violin, and guitar, offering musical varieties including gypsy and jazz.

Bitter T

Boston—Toshiko Akiyoshi, the Japanese pianist studying jazz at the Berklee school here, is so careful that when she rents a car, she disdains the state's \$5,000-\$10,000 compulsory insurance requirement and insures for \$500,000-\$1,000,000.

Yet, here's what happened to her recently: In Toronto, her handbag containing her passport and papers was stolen and she was almost unable to re-enter the U. S. A new set had to be obtained from Tokyo via Washington.

When she returned to Boston, she found that an explosion had wrecked her apartment.

filmland up beat

By Hal Holly

FILMS IN REVIEW: *Loving You* (Elvis Presley, Lizabeth Scott, Wendell Corey, Dolores Hart. A Hal Wallis production for Paramount Pictures, directed by Hal Kanter).

We're a bit recalcitrant when it comes to sampling embarrassing fads like Bermuda dress shorts or Elvis Presley. But finally to resolve the proposition: What makes the Pelvis twitch?, we followed the previewers to a screening of his second film epic.

Frankly, there was a time we didn't take issue with those who hotly despised Presley. We were, in fact, prepared to dismiss him with a decimating round of punfire. But after seeing *Loving You*, it seems amiss to speak unkindly of this wonderfully well nourished barefoot boy of the richly lashed eyes and gargly voice.

What you may expect for the price of admission is a more than adequate representation (12 songs in all) of the Presley pipes and a rundown of the life, traumas, hard times, and ultimate triumph of one Deke Rivers, country boy vocalist who's got a wondrous way with the wimmin.

This here Deke delivers beer for a living via hotrod in a hicktown. He doesn't even want to sing at first but is armtwisted to perform at a political rally with the pseudo-western band of Tex Warner (Wendell Corey). Naturally, songster Deke causes a near riot and, before you can mumble "houn' dawg," is hawgtied by a wily press agent (Lizabeth Scott) ino touring with the band.

Abetted by a succession of shrewd publicity stunts (all strikingly similar to the rise of Elvis himself), he rocks and swivels into the palpitatin' hearts of the Texas screamagers, and finally lands on network television.

Innocent Deke, of course, knows naught of the machinations of the press agent. Poor lumpkin believes his popularity is due solely to hips and tonsils. Crisis looms when he learns he's been hoodwinked. Even the fond feeling for him professed by the lady P.A. turns out to be a shuck. (She's really in love with the bandleader and, inasmuch as he's her ex-husband, he's got an in right there.)

Grand finale allies press agent with bandleader; Deke with little singin' Suzie (whom he's been lovin' all along without realizing it); and everybody looks like they'll be eatin' high on the hog through a plump TV contract.

Albeit, this comes up a rather entertaining pic. As the bandleader, Wendell Corey obviously has the time of his life with witty lines, opportunity for a Fernandel range of expressions and a high disdain for the music he's selling. Miss Scott is, as always, soigne and shiny blonde and so, so resourceful. A standout is Dolores Hart as Suzie the band singer. The girl has positive acting ability augmented by a fresh prettiness.

Elvis sings, growls, prances, swivels, exuding nothing so much as buoyant good health. His primary stock-in-trade comes through unfailingly in an overpowering, if touchingly naive, celluloid sexuality. For all his high-voltage on-stage erotica, however, he plays the sullen country boy convincingly, glass-

green eye evincing all the emotion of a well bred head of livestock.

ON AND OFF THE BEAT: Trudy Ewen (spouse of saxist-bandleader Dick Stabile) is the soundtrack "ghost" for Kim Novak in Columbia's *Pal Joey*. Kim is seen mouthing *Funny Valentine* on camera — but s-o-o-o pretty.

Universal's Joe Gershenson batoned the following passle of rock 'n' rollers in Hank Mancini's soundtrack to the

Rock, Pretty Baby sequel, *Summer Love*.

Plas Johnson, tenor; Dave Pell, baritone; Barney Kessel, guitar; Bobby Bain, bass guitar; Ray Sherman, piano; Mike Pacheco, bongos; and Alvin Stoller, drums.

Decca is pulling out all stops in its push to boost the music from Hecht-Hill-Lancaster's *Sweet Smell Of Success* into the Big League. There'll be two 12" LP's and a single record with the filmusic showcased. One album contains the entire Elmer Bernstein score; the other has the Chico Hamilton quintet in a reprise of its own selections from the pic. The Hamiltonians were loaned out from the Pacific Jazz stable for the duration of the record date.



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Dave Brubeck

(Continued from Page 14)

thing a sideman felt was necessary for him to play—I've gone this way with every group I've had.

"Totalitarianism makes for a good result, but I figure I've gotten there by being the antithesis of this. I'll be the guy that changes. I made this a rule. I hired these guys, and I feel that I can change my style and I won't ask them to change theirs. It's up to me to keep a unity and play within the limitations of these other guys, and I've never told a guy how to play.

"I DON'T PUT DOWN any guys I've ever had. They might not be the easiest to work with, like I don't like the criticism that I'm hard to work with, which I still read; but at the same time I've had something that couldn't be duplicated any place in the country. And that's an individual sound.

"I've had guys who would, to an extent, be fresh in their approach. There're all kinds of ways to think about my group, but these guys were able to retain their individualism. In other words, all the way through I've always been the one to take what's left after everybody else takes his pick, and I think that's the way it should be."

Dave also says he feels that his success is definitely related to the spontaneity of the group's improvisation:

"It gets back to the premise that if it's going to be written music and composed jazz, we're in competition with the greatest symphony orchestras, the greatest quartets; we're in competition with Stravinsky, Milhaud, Bartok, and Bach and it's got to be pretty darn high level.

"But how we can contribute something and not be compared to these is through improvisation. The people now need, in our society, a return to group participation which they can find in jazz by simply being in the audience.

"They have what far back in every society was part of everyday living, whether it was dancing or improvising on the violin or any instrument. This is about the last stronghold of improvisation left in this culture outside of folk music."

DAVE'S REACTION to criticism, too, has been ambivalent. Some of it

has made him fighting mad. He once discussed with his lawyer suing over some criticism, but was talked out of it.

When his picture made the cover of *Time* he said, "It was a big thrill, but I knew it sounded the time for execution! I knew in front what was going to happen and that was really the turning point where I became the target of everybody that hadn't cared too much one way or the other before. So I'm not surprised.

"I knew exactly what was going to happen. I didn't try in any way to get the *Time* cover. I went along with what was happening, and immediately there was a cry of protest from all sides. I recall Leonard Feather's article where he said Duke Ellington should have had it first. Well, I agreed with him. But I didn't write the story. I'm not in control of *Time* magazine.

"Duke called me at 7 o'clock in the morning, and he was the first to congratulate me—and that even worsened it. Of course, I was of the opinion Duke should have had it first. So what could I do? That even made me feel worse.

"But I'm to the point now where it's practically water off a duck's back. When Miles put me down, he also said he liked one thing I played very much, and I think I could turn around and say the same thing to any artist. And Miles has recorded one of my tunes and is going to record another. Besides if there's just ONE thing I like, I'll buy the whole LP.

"I USED TO GET furious I never could understand how a guy could like YOU and not your music. Since then, I've gotten over that. After the Feather put-down, I usually use any emotional situation to advantage.

"If I'm furious I'll write something. Sometimes poetry will come out after some kind of a put-down. I know I wrote a good poem because Leonard Feather put me down, so we're even! When the occasion is right and I can't get it out of me any other way, I'll usually write poetry. I've written maybe 20 or so by now."

Dave's advice to the young musician today also reflects this growing maturity of viewpoint. "Musically, he should try to make it on a contemporary level and then he'll be accepted as a person contributing now," Brubeck says. "Then, he can broaden his background as quickly as he can. You have to be prepared to do as much, if not more, work than in any other profession that he can go into, and for more years than the equivalent of carrying out bedpans that the doctor has to go through when he's an intern.

"A doctor has to do this for only two years. A jazzman might have to do it for 10, 20 or a lifetime without actually making it financially or being recognized. I take that back. You've got a long period before you'll be recognized, and you've got to have the moral and physical courage to wait this thing out and eventually, if you have the talent, talent can never be hidden."

(This is the first of three articles.)

Snappy Crack

New York—During a recent Prestige session, trumpeter Johnny Windhurst laid out while vocalist Barbara Lea sang with rhythm. Windhurst used the few spare minutes to start on a sandwich but left the studio after one bite.

"I'd better go," he said, eyeing the microphones nearby. "I've got lettuce in this sandwich."

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own Beat

Billy Taylor

(Continued from Page 15)

play it again and then don't play another repeat request, I'm a real bad guy. What to do?"

Taylor answered his own question. "Sometimes I have to get up there and announce that the set coming up is all requests. Then we play some things we want to play."

Taylor's trio has a working book of perhaps 500 tunes, of which about 135 have been recorded, either on his own LPs or with other groups. He tries to work in as many "new" numbers as he can remember, depending on the request situation and the audience response.

"Actually, when you program, you are the only one who decides what to play," he said. "It has to be that way, even though you may give as much as the audience wants without becoming repetitious, you also have to give them something new . . . new for them and for you, too."

Often Ed Thigpen or bassist Earl May will feel like playing a tune, and Billy will call that number. He feels that the group members have a definite say in suggesting tunes.

NEW MATERIAL, TOO, proves a problem. Billy is unable to find enough time to listen to his phonograph for pleasure, let alone digging for material. He would like to work with some of Bartok's pieces, but hasn't had the time needed to analyze them.

He has acquired, as a working pianist, a closet full of piano music. To these stacks he turns regularly for older tunes, show tunes not done much, and other material. But he admits it's getting rougher to find things that haven't been done into the ground already, and particularly by trios.

To program an LP, he has to consider existing versions of the tunes he is considering, and whether his are competing with orchestral, vocal, or trio versions, and perhaps all three.

But, the request situation and the public relations involved are a problem facing him right now.

Mind you, Billy's not complaining. He's just concerned.

Jazz

Boston—At the June meeting of the Teenage Jazz club here, disc jockey John McLellan introduced the Jazz Workshop sextet from the Stable, and asked Charlie Mingus to sit in for its missing bass player.

Mingus strode to the microphone and announced that he had copyrighted the name Jazz Workshop, and if the Stable group didn't stop using it, he would sue.

There was a moment of silence, broken finally by tenor man Vardy Haroutunian. "Charlie," he said, "it's all right. We spell it s-h-o-p-p-e."

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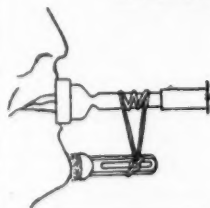


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Strictly Ad Lib

(Continued from Page 8)

Garner ... Vic Damone kicked off his CBS-TV show July 3 with Peggy King and Roger Williams on his guest roster ... The Hi-Lo's inked to replace the Modernaires on the Bob Crosby CBS-TV show.

ENTERTAINMENT - IN - THE -
ROUND: The Paramount theater book-booked another Alan Freed rock 'n' roll show for a week starting July 3. Featured were Sam (The Man) Taylor and Al Sears ... Dean Martin was signed for the leading role opposite Marlon Brando and Montgomery Clift in the forthcoming 20th Century Fox picture, The Young Lions, based on Irwin Shaw's novel of World War II ... Andy Griffith is mulling acceptance of the leading role in Meredith Willson's The Music Man, due on Broadway next season ... Ethel Water's new play, Solitaire Lady, will be tested on the summer circuit before opening on Broadway next fall.

CHICAGO

JAZZ, CHICAGO-STYLE: The Duke of Ellington and his non-calypto sounding band are at the Blue Note recreating indigo moods. Dizzy Gillespie's very big band opens at the Note July 24 for a pair of weeks, to be followed by Bobby Hackett's sextet and Carmen McRae on Aug. 7 ... Oscar Peterson's invigorating trio, with guitarist Herb Ellis and bassist Ray Brown, is at the London House. Erroll Garner is slated to return to the London House during August. Andre Previn is scheduled to head a trio at that club beginning Sept. 4, with Cal Tjader's quartet moving in for the month of October ... Martha Davis and Spouse and Cindy and Lindy are in residence at Mister Kelly's. Bobby Troup opens at Kelly's on July 30, to be joined by singer-comedienne Sue Carson on Aug. 2. June Christy has been signed to a Kelly's contract for a two-week booking beginning Oct. 18 ... Chico Hamilton's quintet has begun a three week engagement at the Modern Jazz room. Max Roach's quintet succeeds the Hamilton group on July 31 for two weeks. The Dukes of Dixieland continue at the downstairs Preview lounge.

The Australian Jazz quintet opens at Robert's show club July 24 for two weeks. Carmen McRae, backed by Ray Bryant's trio, is set for two weeks in early September at Robert's, with Gene Krupa bringing his group in for a pair of weeks in early October ... Jack Teagarden will head a group at the Brass Rail for four weeks, beginning Aug. 13 ... The Leon Sash quartet is set for a jazz concert in Waukegan July 21. The Sash quartet will be at Sleepy's, in Kenosha, Wis., for a week commencing July 23 ... Organist Les Strand is at the Colonial hotel, in Rochester, Ind., for a summer-long stay ... Nat Cole's brother Ike has cut an LP for Bally Records titled Get a Load of Cole ... Singer Peggy Taft has departed from the SRO's talent roster ... Jazz, Ltd. recently celebrated its 11th anniversary, a testimony to the unwavering quality of Dixieland the

club has presented ... Disc jockey Sam Evans recently emceed a show, featuring Dinah Washington, for inmates of the Cook County jail ... Bandleader Andy Anderson has disbanded his large group and is heading a quartet at the Alpine Lodge, in Egg Harbor, Wis. He'll resume big band activity when he returns in mid-August.

ADDED NOTES: Sammy Davis Jr. opens at the Chez Paree July 24 for four weeks ... Comedian Larry Storch, opens at the Black Orchid Aug 8 for three weeks ... The Jean Hoffman trio continues at the Cloister Inn, with Ed Higgins' trio and singer Lucy Reed featured on Wednesday and Thursday ... Don Cherry made his ballroom singing debut recently at the northside Holiday ballroom, backed by Dick Long's band ... Martha Schlamme and Bob Gibson are at the Gate of Horn. Miss Schlamme departs and Marilyn Child joins Gibson July 31. Theodore Bikel is slated to return upon completion of Killer on the Wall, a film in production in Hollywood ... Henry Doney, of Tiffany Records, recently suffered a heart attack and is hospitalized at Lake Forest hospital, Lake Forest, Ill. He'd welcome hearing from his friends.

Hollywood

SWITCH OF THE MONTH: Zardi's Jazzland installed a floor show and dancing, with Don Tosti's rhumba band and the Will Osborne ork, plus a comic. And Ciro's, longtime showplace with a movie clientele, now features tjjazz with Cal Tjader combo. Cal opened June 28 and, if public response is socko, the club will continue a jazz policy.

NITERY NOTES: Art Blakey brings new personnel into the Peacock Lane July 19, following current Chet Baker quintet ... Summer season is now in full swing—and we do mean swing—at The Lighthouse, Hermosa Beach ... Perez Prado followed the Mills Brothers into the Crescendo the 9th with band and revue. Decca's a&r topper, Milt Gabler, flew in to record the freres Mills onstage at the club.

Another new spot catching on with the blowers around town is the Red Feather, Manchester & Figueroa, where jazz singer Daphne Laurel waits six nights a week backed by Jo Ann Grogan, piano; George Stearns, bass; and Don Joham, drums ... The exciting Paul Bley quartet, featuring vibist Dave Pike, currently at the Hillcrest club, signed with Intro Records. First album due to be recorded soon ... Harry James was set to return to the Palladium June 28 for another series of weekend stands ... Jerry Gray, playing weekends at the Deauville club in Santa Monica, is giving some heavy solo play to Dave Wells' bass trumpet. Dave duets with Charlie Barnett on the latter's new Verve album, Lonely Street.

ADDED NOTES: Summer lineup for Greek theater has Jose Greco booked till the 13th; Harry Belafonte from the 15th till Aug. 4; Victor Borge from Aug. 12-18 ... Frances Faye and Vido Musso's band opened the new Hesperia Inn, in the Mojave desert, June 28. Hesperia is about two hours drive from L.A. ... The second version of jazz renditions of songs from Around the World in 80 Days will be out soon on

Down Beat

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RCA Victor by the Dave Pell octet. First platter was cut by Gerry Wiggins, Eugene Wright, and Bill Douglass for Specialty . . . As a direct result of their appearance of KABC-TV's Stars of Jazz, Paul Torgava and group were recorded by Mode Records . . . The Red Nichols This Is Your Life program, in which the late Jimmy Dorsey appeared, is skedded for a rebroadcast Sept. 4.

—tynan

San Francisco

Rudy Salvini ended his series of dances at the Sands ballroom June 16 and will resume in the fall . . . Frank Sinatra drew 4,500 people to the Cow Palace on a Sunday afternoon, a bigger crowd than Louis Armstrong and Dave Brubeck drew on a Sunday night to the auditorium in town . . . The Jazz Messengers opened July 2 at the Black Hawk, followed by Chet Baker and Cal Tjader . . . Turk Murphy planed east for the Newport Jazz Festival and returned to the Tin Angel July 8. Bob Hodes' band, with Don Ewell, piano; Bob Helm, clarinet; Jim Leigh, trombone, and Bill Dart, drums, played during Murphy's absence . . . Bob Scobey playing weekends in July at the Pioneer Village in San Leandro while Bob Mielke's Bearcats did likewise at the other Pioneer Village in San Leandro.

—ralph j. gleason

Philadelphia

Sea Isle Casino, at Wildwood, N. J., has Ella Fitzgerald and Sarah Vaughan signed. Booked at Wildwood's Diamond Beach Lodge are Nat Cole, Charlie Spivak, and Ray Eberle . . . Atlantic City's Steel Pier had Stan Kenton for a one-nighter, after his date at Hershey park, Hershey, Pa. Richard Maltby and Buddy Williams also were at the Pier. Maynard Ferguson is scheduled.

Four Freshmen followed Chico Hamilton into Red Hill Inn, closing out season . . . Beverley Kenney and Sal Salvador played the Bandstand after Billie Holiday and Paul Quinichette date . . . Top-drawing musical attraction this season at Celebrity room, non-jazz club, was June Christy.

Billy Root, back home after stints with Dizzy Gillespie and Stan Kenton, is playing tenor with Glenn Gale's big band . . . Pianist Johnny Coates Jr. left Charlie Ventura, returned to Trenton home. Johnny shared spotlight with Peanut Hucko at recent bash at New Hope's Playhouse Inn.

—dave bittan

Washington, D. C.

Drummer Walt Gifford, a Harvard man himself, left Washington to join Eli's Chosen Six in Chicago in mid-June . . . Freddy Merkle, another local drummer, led a group of Washingtonians in a Vik record date. The LP, due for fall release, is called Jazz Under the Dome. The 11-piece band featured many members of THE Orchestra . . . Eugene Sermely, the Hungarian refugee who plays jazz piano, is back in Washington after a swing around the country. He's lining up a series of concert dates . . . Bobby Hackett played with Joe Rinaldi's Swannee Six at the Bayou on July 3 . . . The Pier Five Jazz

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Band of Baltimore played at the Washington Jazz Club meeting at the Charles Hotel on July 2. Club now is permanently organized. Dues are \$7.50 a year, which includes a lot of live music at meetings . . . Plans are being made for a jazz room in the posh Windsor Park Hotel.

—paul sampson

Baltimore

The Julian (Cannonball) Adderley quintet opened at the Comedy club June 18 . . . The Max Roach quintet started at the Club Tijuana on June 25th, with Sonny Rollins on tenor and Kenny Dorham, trumpet. Chico Hamilton's quintet was scheduled tentatively to follow Roach. The Tijuana has taken over the Saturday evening concerts, which formerly were sponsored by the Interracial Jazz society, and the first group to appear was the Shirley Horn quintet . . . The Gene Smith quartet is uptown at the Carnival lounge indefinitely.

—al cottman

Cleveland

Joe Howard's trio recently opened at a new room in the Shaker Village tavern called Smoochie's Hideaway . . . Will Rosenberg's Dixie Dandy's opened at the El Toro room of the Black Angus restaurant downtown . . . The Johnny Smith quartet opened at the Modern Jazz room instead of Oscar Peterson. Smith was followed by Toshiko, Dizzy Gillespie is booked for next week . . . And next week the Loop lounge presents Al Hibbler followed on the 22nd by Sil Austin . . . At Kornman's Back room, Lynn Burton will sing through July 22.

—jan frost

Columbus

Earl West, former disc jockey of WMRP, Flint, Mich., has taken the job of bringing top names to Marty's 502 Club, beginning with Illinois Jacquet on July 16 . . . Herman Chittison, of Casey, Crime Photographer fame, is featured at the Gloria restaurant . . . Stan Kenton will be at the Crystal ballroom July 19 for a one night stand . . . Woody Herman is slated for the San Juan ballroom at Indian Lake . . . The Latin Lounge is presenting Whitey Theodor, jazz organist . . . The Walter Knick quartet plays dinner music at the Jai-Lai. In addition to Knick at the piano, the group consists of Connie Feist, violin; Norman Barnhart, bass, and John Tatgenhorst, drums . . . Hal McIntyre plays a one nighter at Ceder Point, July 20, followed by Ernie Rudy, July 27 . . . Tony Americo follows the Tunesmen into the Grandview Inn . . . Carmen McRae did a one nighter at the Club Copa, followed by Arnett Cobb.

—don basham

St. Louis

The town's night life sector, known as the De Baliviere Strip, is becoming exactly that as strippers continue to invade the clubs . . . St. Louisan Sid Dawson has joined Art Hodes . . . Peacock Alley departed briefly from the jazz realm with La Verne Baker in for three nights at the end of June. July brought a reaffirmation of the club's policy. Ahmad Jamal was in the room July 5-11, and Lurlean Hunter

and the Jamal trio shared the stand for the eight nights following.

A concert presenting both classics and jazz is planned for November with the St. Louis Symphony orchestra and local jazz musicians participating . . . Slated to appear at Molina's are Terry Gibbs and then Gene Krupa. Specs Schulte's combo fills in between names.

—ken meier

Detroit

Pianist Bobby Stevenson is in the midst of a five-week stay at the London Chop House . . . Stan Kenton and his orchestra were presented here in a recent Madison ballroom concert . . . Harry Belafonte was featured for a week at the Riveria theater . . . Dave Brubeck is due to appear at Baker's Keyboard lounge. Booked to follow are Jerri Southern, Bobby Hackett and Barbara Carroll. Organist-pianist Helen Scott continues at the Sapphire room of the Park Shelton . . . Personnel of the band currently at Lavert's lounge is Johnny Allen, piano; Ray Studemeyer, tenor; Alvin Jackson, bass, and Earl Williams, drums.

—donald r. stone

Toronto

The Peter Appleyard quartet worked at Campbell's in London, Ontario, for three weeks over June and July. The quartet's stay at the Stage Door was cut by a fire which closed the club in mid-June . . . Pianist Oscar Peterson is writing a monthly jazz column for Mayfair magazine . . . Balladeer Greg Curtis is booked at Muskoka lodge for three weeks, after which he goes to Europe . . . Pianist Alf Coward is fronting a quartet in the Plaza room.

The Contemporary Jazz club held a concert featuring the groups of Moe Kaufman and Rob McConnell at the Museum theater the latter part of June . . . The Brant inn at Burlington lists Count Basie, Les Brown, Woody Herman, and Ray McKinley for its summer lineup . . . Local pianist Lou Snider recorded a Holiday in Canada LP for Decca . . . The Stratford Shakespearean festival announced a concert featuring the Duke Ellington band for Sept. 5. Scheduled on the program are Ellington's *Drum Is a Woman* and *Such Sweet Thunder*. The latter composition was commissioned by the Stratford festival last year.

—roger feather

Montreal

The Club Des Forges in Three Rivers has been blacklisted by the American Guild of Variety Artists for failure to make payments under its welfare clause. AGVA has threatened also to blacklist Montreal's Mocambo . . . The seventh anniversary of *Jazz at Its Best* on CBM was a rousing success June 22. More than 300 persons filed into the old lecture hall, L'Ermitage, to share in some several hundred dollars worth of LPs and LP vouchers . . . Duke Ellington and his orchestra have been added to the 1957 Shakespearean festival at Stratford, Ontario. They're slated to appear at the festival concert hall Sept. 5. Prices will be unchanged at \$4, \$2.50, and \$1. This concert will be added to six already planned for August.

—henry f. whiston

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